02089 No.25

A MARVEL® SUPER SPECIAL

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ROCK & RULE

THE OFFICIAL ADAPTATION OF THE FEATURE-LENGTH ANIMATED ROCK 'n' ROLL FANTASY FROM NELVANA!

PLUS:
ARTICLES, INTERVIEWS AND ARTWORK FROM THE MOVIE

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STAN LEE PRESENTS
A MARVEL SUPER SPECIAL

Adapted by BOB BUDIANSKY and CLIVE A. SMITH
Scripted by BILL MANTLO
Lettered by MICHAEL HIGGINS

MICHAEL Z. HOBSON Vice-President Publishing
JIM SHOOTER Editor-in-Chief BOB BUDIANSKY Editor
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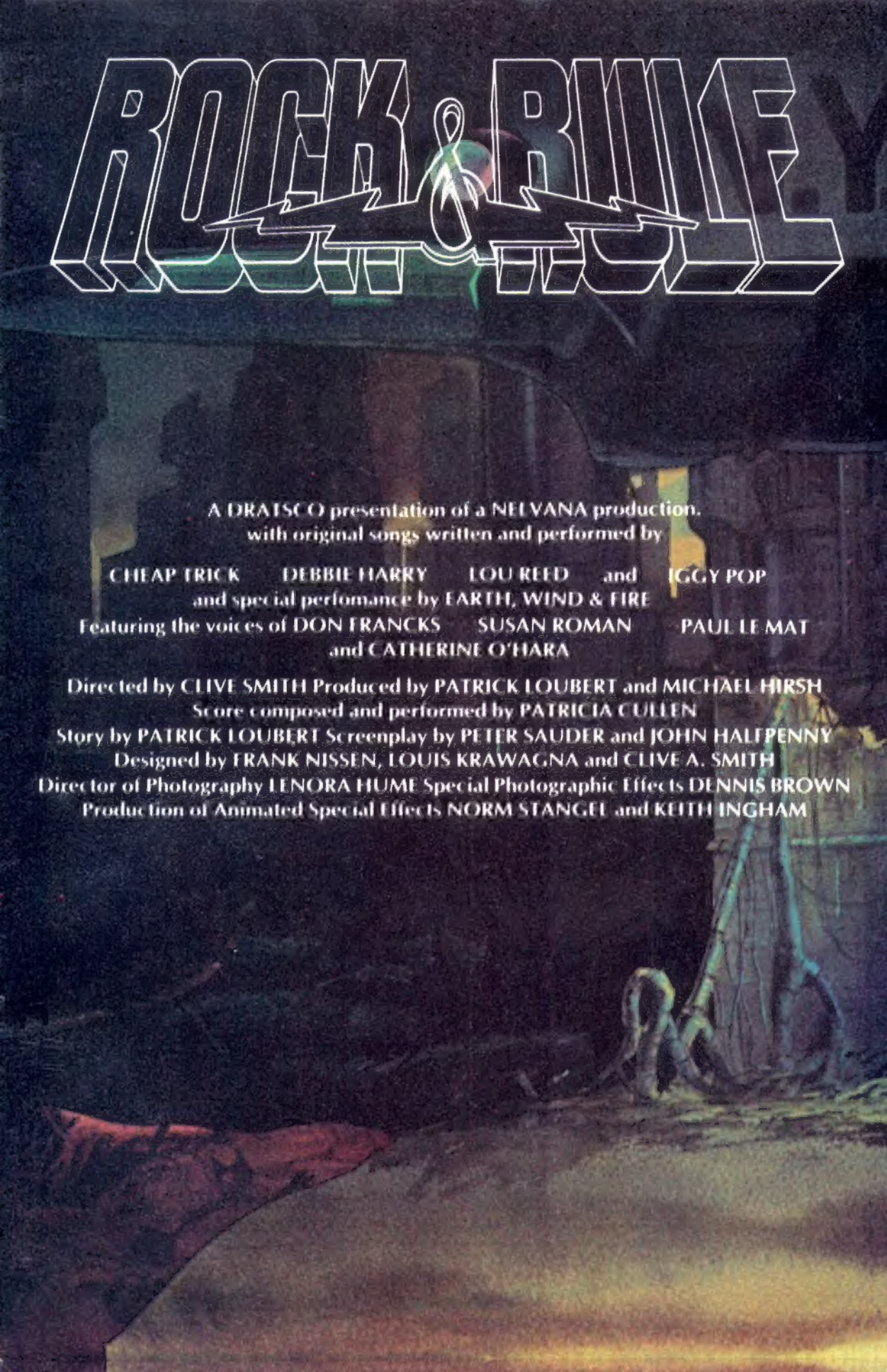

ROCK & RULE
A DRAISCO presentation of a NELVANA production.
with original songs written and performed by
CHEAP TRICK DEBBIE HARRY LOU REED and IGGY POP
and special performance by EARTH, WIND & FIRE
Featuring the voices of DON FRANCKS SUSAN ROMAN PAUL LE MAT
and CATHERINE O'HARA
Directed by CLIVE SMITH Produced by PATRICK LOUBERT and MICHAEL HIRSH
Score composed and performed by PATRICIA CULLEN
Story by PATRICK LOUBERT Screenplay by PETER SAUDER and JOHN HALFPENNY
Designed by FRANK NISSEN, LOUIS KRAWAGNA and CLIVE A. SMITH
Director of Photography LENORA HUME Special Photographic Effects DENNIS BROWN
Production of Animated Special Effects NORM STANGEL and KEITH INGHAM

"You will bring me my Demon..."

The War was over... the only survivors were street animals – dogs, cats and rats. From them a new race of mutants evolved. That was a long time ago.

Now, Mok, a legendary superocker, has retired to Ohmtown – a remote storm-ravaged village famous for its unique power-plant. It is here that Mok lays his plans for a comback – a great and final performance that will secure his immortality... and make him ruler of his world!

HIGH IN THE HILLS ABOVE OHMTOWN, MOK'S COMPUTERS WORK AT DECIPHERING AN ANCIENT SATANIC CODE...

...WHICH WILL UNLOCK A DOORWAY BETWEEN MOK'S WORLD AND A DARKER DIMENSION!

MOK HIMSELF HAS SEARCHED THE WIDE WORLD OVER FOR THE LAST CRUCIAL COMPONENT...

...A VERY SPECIAL VOICE.

TONIGHT HE WILL TRY IN ONE LAST PLACE... OHMTOWN!

COMPUTER REPORT.

YOUR RECORD SALES ARE SLIPPING. A CONFIDENTIAL ANALYSIS SHOWS A DOWNWARD TREND IN POPULARITY.

THIS COULD RESULT IN...

STOP!

SKREECH!

NOT YOU, STUPID! DRIVE ON!

DOWNWARD TREND IN POPULARITY, INDEED! COMPUTER, REPORT ON OUR SPECIAL PROJECT.

SHOW ME THE ARMAGEDDON KEY!

HAVE YOU FINISHED DECODING IT?

THE COMPUTER TERMINAL IN THE HOVERCAR PROJECTS A HOLOGRAM OF THE ARMAGEDDON KEY WHILE ANSWERING IN A SOFT SIBILANT, ELECTRONIC VOICE.

DECODING NOT YET COMPLETE, MOK. MOST RECENT CALCULATIONS SHOW THAT YOU WILL STILL NEED A LIVING VOICE TO CREATE THE KEY.

THE VIBRATIONS OF THIS VOICE WILL CREATE A DOORWAY BETWEEN DIMENSIONS.

THAT ONE VOICE WILL BRING ME A *POWERFUL BEING* FROM ANOTHER DIMENSION!

A SCIENTIFIC BREAKTHROUGH FOR ME--AND AN UNFORGETTABLE MAGIC SHOW FOR THE MASSES!

HA HA HAHAHAH

TALENT NIGHT

MYLAR'S... OHMTOWN'S FINEST-- AND ONLY-- ROCK 'N' ROLL CLUB.

FOR THE BAND THAT SHINES ON TALENT NIGHT, THERE'S THE DREAM OF ESCAPING THE BOREDOM OF OHMTOWN FOREVER.

DOO-WAH, BA-BA-BAM-BA-DOO-WAH!

YOU REALLY HAVE A WAY WITH WORDS, OMAR.

I'M REHEARSING.

YOUR SONG, OF COURSE! NOW IF WE DID *TWO* SONGS TONIGHT...

...ONE COULD BE YOURS... AND ONE *MINE!*

YEAH, ANGEL... O.K.

OMAR, I'M GONNA TRUST YOU!

YOU TRUST EVERYBODY.

THEY ARE OMAR AND ANGEL, HALF OF A LOCAL BAND HOPING TO ESCAPE OHMTOWN.

THE OTHER TWO-FOURTHS ARE BUSY BATTLING ALIEN INVADERS... SORT OF...

VREEP VREEP VREET

DEFENSE SHIELDS ACTIVATED. 14,000 POINTS. INCREASING GAME SPEED. FIGHTERS NOW ENTERING YOUR HOME BASE... ALL POSITIONS ATTACK.

COME ON, STRETCH! WE'RE ON IN FIVE!

YET. NOT YET, DIZ. I GOTTA UNWIND! I'LL BEAT THIS VIDEO MACHINE YET!

BUT, STRETCH--!

C'MON SUPERSTARS! WE GOT A SONG TO GET OFF!

TWO SONGS!

YEAH... YEAH... YEAH...

SOON...

FABULOSO! OKAY! NOW I WANT EVERYONE TO JOIN ME... *MYLAR*... IN WELCOMING TO-NIGHT'S LAST ACT!

THE MUSIC WAILS OFF THE STAGE IN A HOWL OF HATE. THE SONG IS EVERY OHMTOWN ROCKER'S CRY OF DESPAIR. IT IS OMAR'S SONG.
I HATE THIS TOWN! I MEAN YOU 'N' THIS PITIFUL TOWN!
I WAS BORN TO RAISE HELL!
IN HIS MUSIC, OMAR IS ALIVE.
THEN THE MUSIC DIES.
YOU... CUT... THE POWER!
GIMME ONE GOOD REASON I SHOULD LET YOU GUYS FINISH!
I'LL BREAK YOUR...!
RIGHT. O.K. SAME SONG.
OMAR!
MY SONG!
YEAH... YEAH...
YEAH...
UNLIKE OMAR'S RAGE-CHARGED LYRICS, ANGEL'S SONG IS A WHISPER OF LOVE... OF HOPE.
OH WHAT WILL THE SIGNAL BE--
--FOR YOUR EYES TO SEE ME?
OMAR TURNS HIS BACK ON ANGEL'S QUESTION AND WALKS OFF THE STAGE.
MEANWHILE...
WHO? HERE?!
MOK???
MOK!!! RIGHT? I'M ONE OF YOUR BIGGEST FANS! WELCOME TO "MYLAR'S-- LAUNCHING PAD OF THE STARS!"
AHH... SO... AHH... WHAT'S GOIN' DOWN???

OH, WHAT WILL THE SIGNAL BE, FOR YOUR EYES TO SEE ME?

WATCHING OFF-SIDES AS I WAIT, JUST IN CASE YOU NEED ME.

I MEAN, THIS WOULDN'T HAVE ANYTHING TO DO WITH YOUR WORLD-WIDE TALENT SEARCH?

WOULD IT???

SO I STILL WILL SET THE STAGE, SEND MY THOUGHTS TO YOU...

I'M RECEIVING EVERY WAVE, THIS SONG SENDS LOVE THROUGH!

NOW I HAVE REVEALED EXACTLY WHY I'M HERE... I'LL BE YOUR ANGEL IF YOU WANNA SEE HOW PERFECT SHARING LOVE WITH AN ANGEL CAN BE!

IN THE STYGIAN DARKNESS OF THE CLUB, ANGEL'S VOICE SHIMMERS LIKE A STAR...

...AND MOK'S COMPUTER-LINKED RING BLAZES IN A FLASH OF SPECTRAL LIGHT INDICATING THAT MOK HAS FOUND...

...THE VOICE!

TO MYLAR'S AMAZEMENT MOK APPLAUDS, AND, WITHOUT A WORD, LEAVES...

CLAP CLAP CLAP

...AND MYLAR RUSHES BACKSTAGE WITH THE NEWS.

GREAT SONG KIDS! I LOVED IT! AN' SO DID A WARM, PERSONAL AN' INFLUENTIAL FRIEND OF MINE!

THE ONLY OHMTOWN ROCKER TO HAVE A RECORD GO GOLD, PLATINUM AND PLUTONIUM IN A SINGLE DAY!

I'M TALKING ABOUT MOK--THE MAGIC MAN!!

MOK?! DON'T LET HIM GET US! HE'LL PUT A HECK ON ME!

HEX, STRETCH! HEX!

SHOVE WOK!

I MAKE THE DECISIONS FOR THIS BAND!

LATER...

OH, WHAT WILL THE SIGNAL BE FOR YOUR EYES TO SEE ME...?

YOU WERE GOOD TONIGHT, ANGEL. YEAH, YOU WERE GOOD.

YEAH? IS THAT WHY YOU WALKED OUT ON ME?

HEY--YOU KNOW, EVERYTHING GOT A LITTLE WEIRD!

I DON'T KNOW, ANGEL! I-I GUESS I... JUST WANT IT ALL, NOW!

I WANT EVERYTHING, TOO, OMAR...

...IT JUST TAKES TIME!

THE TWO EMBRACE, UNAWARE OF A SINISTER PRESENCE WATCHING.

DAWN.

THUNDER ROW

OMAR?

HUH?

IT'S ALMOST MORNING.
SO? YA GOIN' SOMEWHERE?
NO. I'VE GOT EVERYTHING I NEED RIGHT HERE.
MISS ANGEL?
HEY YOU SLEAZY PERVO.
I GOT A MESSAGE FOR MISS ANGEL!
THE BIG SLEAZEBALL. I'LL TEAR HIS FACE OFF
FORGET HIM, OMAR! LOOK AT THIS!
THE INVITATION IS ACCEPTED, ALTHOUGH SOMEWHAT RELUCTANTLY BY OMAR
I THOUGHT YOU WEREN'T COMING UP TO MOK'S WITH US, OMAR?
YEAH WELL. I CHANGED MY MIND.
MOK THE MAGIC MAN! BIG JOKE. HE'S ALL AN ACT-- I DEC TRICKS--A BIG SCAM! HE'S GOT NOTHIN TO SAY!
TRUST ME
GEE, STRETCH-- HOW DO WE GET IN?!?
M-MAYBE YA GOTTA SACRIFICE A... A GOAT OR SOMETHIN'!

YOU RANG?

MOK! GREAT TO SEE YA!

NICE PLACE YA GOT HERE, MOK! KINDA COZY!

HEY! AHH, I A N'T

LET'S TALK VINYL, MOK! WHAT'S THE DEAL?

I AIN'T MOK' I M Z P!

ARE YOU SURE YOU'RE NOT MCK?

I AIN'T MOK!

HIS BROTHER, THEN? YOU LOOK SO MUCH ALIKE!

DID YOU TELL HIM I WAS MOK?

I DIDN'T TELL HIM NOTH'N'!

THEN WHY DOES HE KEEP CALLIN' ME MOK?

ARE YOU CALLIN' ME A LIAR?

NO

YOU ARE SO.

LET'S BLOW GANG!

IT'S A WASTE OF TIME CREEPIN' AROUND THIS DEPRAVO'S MANSION ESCORTED BY TWO OF NATURE'S FINEST FREAKS! WHOA!

THREE, RUDE BOY!

WORDS TO DA WISE, GUY-- BE NICE... OR BE DOG FOOD!

HUH?

SSSK

LIGHT-SHOW?

SUDDENLY, MATERIALIZING IN THE VERY MIDST...

KRZAK

I AM.. MOK.

ANYONE WANT A BEER?

H-H-H!

BIG DEAL: GONNA INTRODUCE YOUR HIRED HELP?

YES... ALLOW ME TO INTRODUCE THE ROLLERSKATING *SCHLEPPER BROTHERS*... TOAD SLEAZY AND ZIP! MES ASSISTANTES STUPIDE.

AHHMMMMM. . SWEET ANGEL.

YOU LOOK EVEN MORE BEAUTIFUL IN PERSON THAN YOU DO ON STAGE.

SLURP

BETTER GET SOME ANTISEPTIC ON THAT...

. BEFORE IT FESTERS

W-WELL, THAT S..OMAR, OUR LEAD-SINGER, AN

ENDE[illegible] ABOUT THEM! LET'S TALK ABOUT *YOU*, ANGEL! DID *YOU* TH.NK OF MY LAST ALBUM?

I JUST BOUGHT IT. MY GERBIL USES IT FOR A ROOM D VIDER.

MM HA HRRMMM. YES. BUT I M FORGETTING TO BE HOSPITABLE!

TOAD! BRNG ON THE *EDISON BALLS!*

I M SURE OUR GUESTS ARE INTO REACHING NEW LEVELS OF CONSCIOUSNESS.

UH, NONE FOR ME, THANKS! I'VE HAD M NE TODAY AN

AHHH..OOOH..OOH.. AHHH..OOHHHH!

OH NO, NOW OMAR AN' STRETCH ARE IN BIG TROUBLE--AND MOK'S TAKEN ANGEL!

I DON'T LIKE THIS. I MUST FIND ANGEL!

OH SURE, THAT'S ALL WE EVER..

...DO.

IN HOK'S PRIVATE GARDEN.

SO...AH... HOW MANY ROOMS ARE YA CRAMMED INTO HERE?

HA-HA.. OHHHH ANGEL! SUCCESS DOES HAVE ITS REWARDS! HOWEVER, SUCH TROPHIES ARE MINOR COMPARED TO WHAT I REALLY..

WANT

OKAY JN NUMBER THREE FADE UP ON DA GOL.

HOK'S READY TA MAKE HIS PITCH!

AN AUDIENCE WHICH CAN ACCEPT AND UNDER STAND THE POWER OF--

N-NO, BUT ..

--MAGIC.

MY MAGIC.

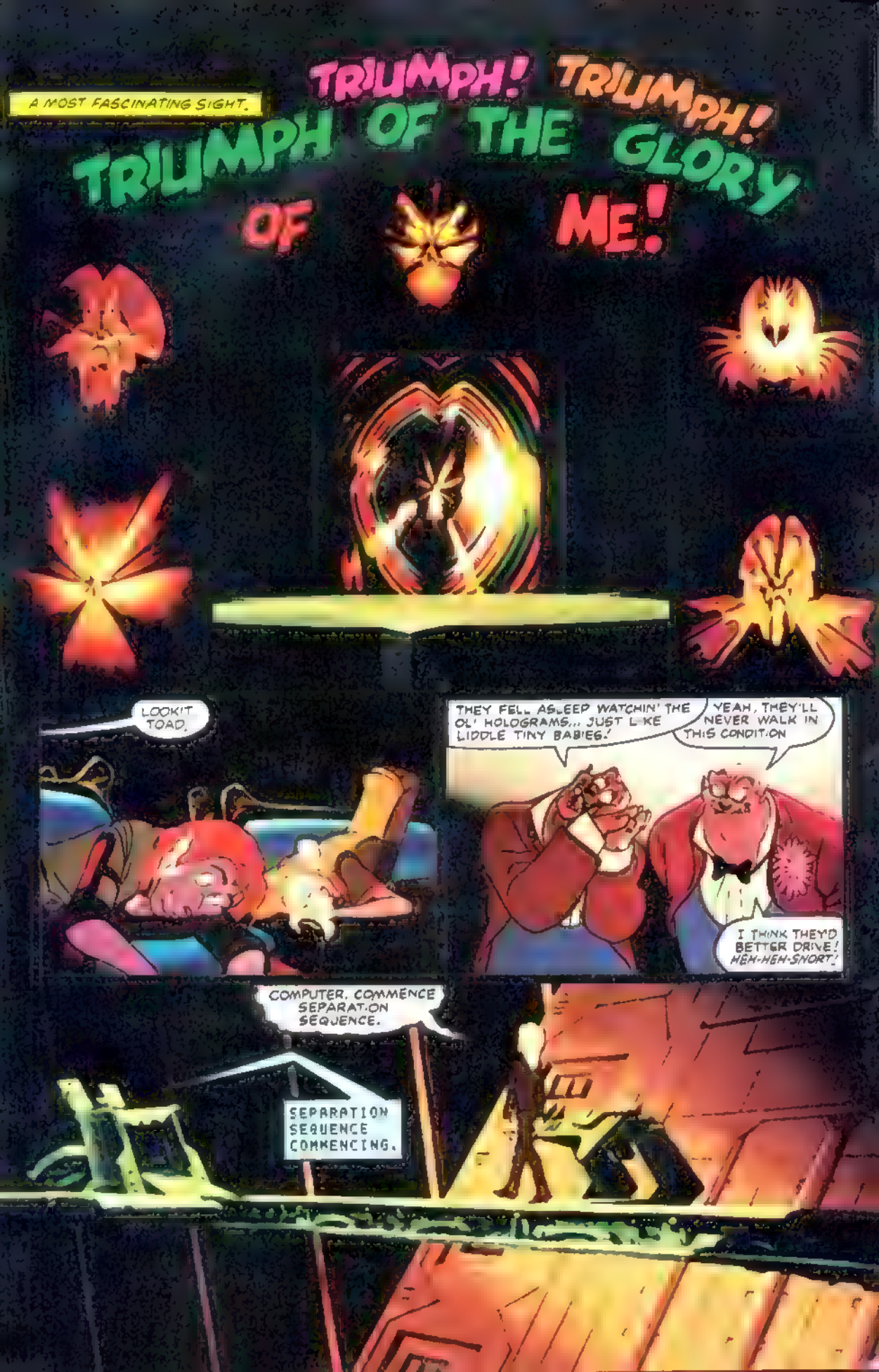
APPARENTLY..

IS THAT TOO MUCH TO ASK?

IT S

YOU MUST REMEMBER THAT MY LAST CONCERT WAS NOT ENTIRELY SOLD OUT.
SO? IT WAS STILL GREAT! I WAS THERE!
DON'T TOY WITH ME! I'LL SHOW THEM POWER! I CAN DO IT! WITH YOU, ANGEL... AND YOUR VOICE!
B-BUT, WHAT ABOUT THE REST OF THE BAND? THE GROUP'S JUST STARTING TO COME TOGETHER. I THINK WE GOT A PRETTY GOOD CHANCE OF...
VEGETATING ON THE CHINATOWN CIRCUIT FOR THE REST OF YOUR LIFE... YOUR LIFE... YOUR LIFE... YOUR LIFE... YOUR LIFE... YOUR LIFE...
CALL IT WHAT YOU WANT: I... I BELIEVE IN...
MIRACLES?
IF YOU THINK YOU'RE GOING ANYWHERE WITH THE OMARS OF THIS WORLD, YOU'RE DELUDING YOURSELF! OPEN YOUR EYES! ACCEPT MY OFFER!
N-NO, MOK! I COULDN'T LEAVE THEM FOR ANY-THING!
I DIDN'T OFFER YOU ANYTHING... I OFFERED YOU EVERYTHING.
NO.
TOO BAD.
BUT WE ALL HAVE OUR ILLUSIONS.
FAR BE IT FROM ME TO TAKE AWAY YOURS.
MOK!!!

MOK?
SHE'S PICKIN' UP DA FLOWER!
YEAH! SHE CAN'T RESIST IT!
KLIK
EEEEEEE
AND AS ANGEL LIES UNCONSCOUS FROM THE FLOWER'S DEADLY PERFUME..
YOU WILL BRING ME MY DEMON. MY DEAR ANGEL...WHETHER YOU LIKE IT OR NOT.
MEANWHILE..
ANGEL? ANGEL?
--FAT!
NOW, NOW, VIOLENCE IS NOT THE ANSWER!
I DIDN'T EVEN KNOW IT WAS DA QUESTION.
MEANWHILE, OMAR, IN A DAZE FROM THE EDISON BALL, IS TRANSFIXED BY THE SIGHT BEFORE HIM..
UH-OH.
I SPY WIT MY LITTLE EYE, SOMETHING THAT BEGINS WITH--


A MOST FASCINATING SIGHT.
TRIUMPH! TRIUMPH! TRIUMPH OF THE GLORY OF ME!
LOOKIT TOAD.
THEY FELL ASLEEP WATCHIN' THE OL' HOLOGRAMS... JUST LIKE LIDDLE TINY BABIES.
YEAH, THEY'LL NEVER WALK IN THIS CONDITION
I THINK THEY'D BETTER DRIVE! HEH-HEH-SNORT!
COMPUTER, COMMENCE SEPARATION SEQUENCE.
SEPARATION SEQUENCE COMMENCING.

THE ROOF OF MOK'S MOUNTA N COMPLEX SPLITS LIKE SOME GREAT COCCOON...
...AND FROM IT RISES A MEM-BRANEOUS MASS, FOLDING FORTH, AMORPHOUS...
...'TIL GREAT RIBBED VANES SNAP INTO SKELETAL PLACE AND BEGIN TO GIVE IT SHAPE
DUM TRANSFER SEQUENCE COMMENC N
MODULE DEPLOYMENT INITIATED.
DUM-DE-DUM.
HEY! PUT ME DOWN!
PRESSURE SIX POINT FIVE AND RISING.
KNOCK KNOCK
S ANYBODY IN THERE?
HELLLLLP!!
POWER INTERFACE DISENGAGING.
OUTTA--
--SIGHT

AFTER ZIP DEPOSITS DIZZY IN THE CAR WITH HIS BAND-MATES...

WHAT'S GOING ON?

WHAT HAVE YOU DONE TO OMAR AND STRETCH? AND WHERE'S ANGEL?

SHE'S GOIN' TO NUKE YORK WITH MOK.

SHE'S GONNA BE A BIG STAR!

SHE WHAT?

YEAH, MOK'S GONNA MAKE HER A BIG STAR.

S'LONG FAT-BOY!

TOAD GIVES THE BAND'S CAR A KICK.

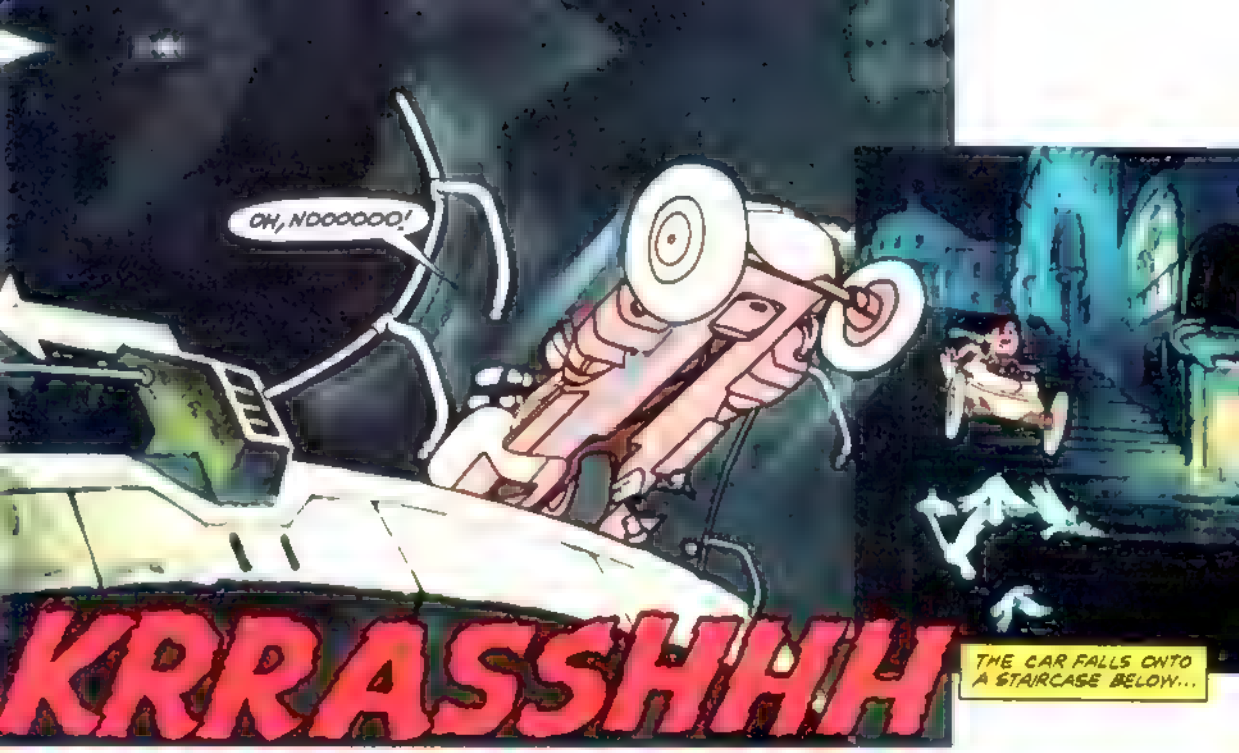
, AND AS MOK'S HUGE INSECT-LIKE ARSHIP RISES INTO THE NIGHT SKY...

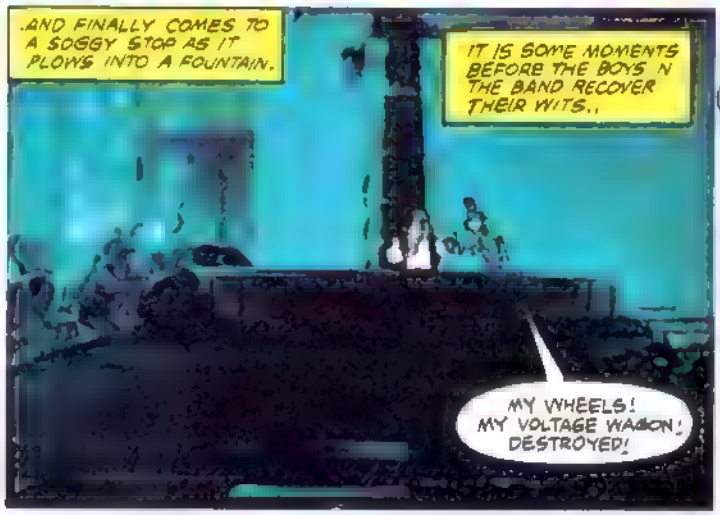
THE BOYS CAREEN OUT OF CONTROL BACK TOWARDS OHMTOWN

STRETCH! OMAR! WAKE UP!

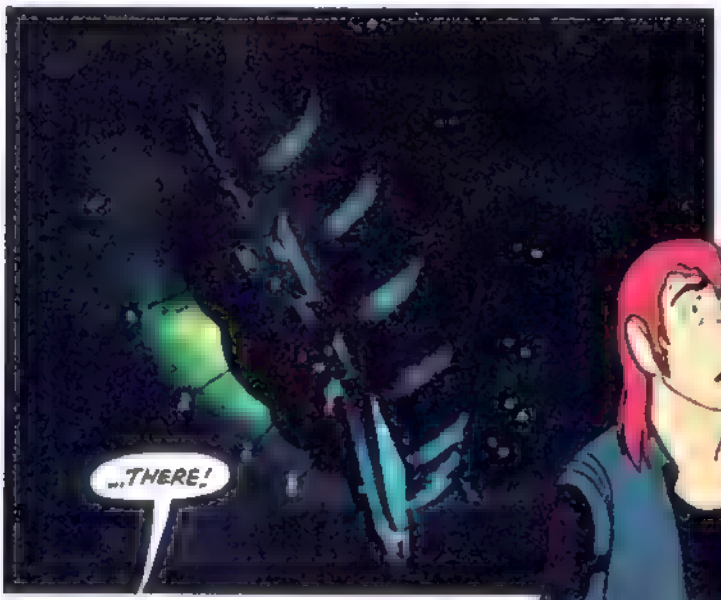
NO USE. THEY'RE BOTH TOTALLY BLOTTO!

AND I CAN'T DRIVE!!!


OH, NOOOOOO!
KRRASSHHH
THE CAR FALLS ONTO A STAIRCASE BELOW...


..AND FINALLY COMES TO A SOGGY STOP AS IT PLOWS INTO A FOUNTAIN.
IT IS SOME MOMENTS BEFORE THE BOYS N THE BAND RECOVER THEIR WITS..
MY WHEELS! MY VOLTAGE WAGON! DESTROYED!

DEHYDRATE, STRETCH
HEY! WHERE'S ANGEL?
ANGEL'S GONE, OMAR..


..THERE!

GONE? WITH MOK?
WHREE

GEEZ. T S OFFICER QUADHOLE!

OKAY, YOU PUNKS...WHAT ARE YOU DO N' IN A PUBLIC FOUNTAIN?

WE G.VE UP QUAD. WHAT ARE WE DOIN IN A PUBLIC FOUNTAIN?

SMART, REAL SMART! WELL THAT'S A 4-19 B AND F, BATHIN' FELONY.

YOU RE LUCKY I AIN'T RUNNIN' YOU IN FOR A 4-31...IMPROPER SWIMWEAR! NOW GET IN THE CAR--

--WHILST I COLLECT THE EVIDENCE!

YEAH YOU THE EVIDENCE QUAD WE'LL GET N THE CAR

NUKE YORK--HERE WE COME!

WHREEEEEE

SLIME!

THE CHATTOWN-TO NUKE YORK ROUTE TRAVERSES ANCIENT RUINS AND WAR-TORN TERRAIN . BUT THE MUSIC EATS UP THE MILES

GO DOWN THE ROAD WITH A FRIEND OR TWO, AIN'T NOTHIN IN THE WORLD IN THE WORLD I CAN'T DO.

YA THOUGHT YA SEEN IT ALL, YA AIN'T SEEN NOTHIN' NEW, AIN'T NOTHIN' IN THE WORLD, IN THE WORLD I CAN'T DO.

I CAN REALLY ROCK, I'M A ROCK'N ROLLER! AND I CAN'T CONTROL MYSELF!

HEY, D Z-- FOR A GUY WHO CAN'T DRIVE, YOU A N T DOIN' TOO BAD!

IT'S A LOT EASIER ON THE OPEN ROAD. HEY, DID I TELL YOU GUYS I GOT AN AUNT IN NUKE YORK?

MAYBE SHE CAN HELP US F,ND ANGEL!

JUST GET US THERE, DIZZY.

HELLO-, ALL YOU GUTTER GAUCHOS! THIS IS SOLID GOLD W-K-I-X--KICKS RADIO IN NUKE YORK GOIN' OUT TO THE...

HEY YOU..

...HALT!

I'M CHIEF INSPECTOR QUALLDE, OHMTOWN POLICE.

NUKE YORK'S SHUT DOWN. POWER BLACKOUT. NO ONE IN, NO ONE OUT.

MY COMPANIONS ARE SCIENTISTS.

HEY. TH S HERE AUTHORIZA-TION... IT S A TUNA F.SHING LICENSE!

YOU'RE UNDER ARREST!

GREAT SCAM, OMAR.

WELL IT S GETT.NG US TO NUKE YORK, ISN'T IT?

AND THE POLICE BARGE TAKES THEM ACROSS THE RIVER TO...

... NUKE YORK. IT WAS THE GREATEST CITY IN THE WORLD.. ONCE THE WAR LEFT IT A REALM OF RUBBLE, A TWISTED TRAVESTY OF A GREAT METROPOLIS.

THE CITY THAT WAS . DIED BUT THE CORPSE KEPT KICKING AS NEW L FE REARED FROM ITS RADIOACTIVE RUINS...

...AND HIGH ABOVE ITS THROBBING PLUTONIUM HEART, RADIOACTIVE MUSIC HALL IS MOK'S NUKE YORK RESIDENCE!

JUST HOW LONG DOES MOK THINK HE CAN KEEP ME HERE?

FOR A LONG, LONG TIME!

YEAH! AN' MAYBE EVEN LONGER!

AH, STUFF IT, YA SLEAZY PINHEADS!

YOU TELL 'EM, SISTER!

WHO--??

SPLURRPP

I MEAN, CINDERELLA CAN REALLY DIG WHERE YOU'RE COMIN' FROM!

LIKE, SOMETIMES THOSE BROTHERS OF MINE REALLY BURN MY BUNS, TOO!

YOU'RE A...SCHLEPPER?

SHHH! DON'T LET IT GET AROUND!

RADIO CITY

RADIO CITY

GREATEST PERFORMANCE INTIEY

SAY, CAN YOU GET ME OUT OF HERE?

AWAY FROM MOK? AIN'T YOU HIS NEW LADYFRIEND? BUT, HEY, I UNDERSTAND...

EVERY NOW AN' THEN A G.R.L.'S GOTTA GET OUT AN' DANCE!

UH, RIGHT!

THE AIRSHAFT THROUGH WHICH CINDY LEADS ANGEL IS DANK AND DARK, UNTIL ..

MOK!

THROUGH A GRATING, ANGEL SEES HER ABDUCTOR STANDING BELOW.

AH! SWEET S.I.B.LANT STRAINS! SWEET SORCEROUS MUSIC! PLAY, COMPUTER! PLAY!

NOW THAT YOU HAVE FOUND THE VOICE, MOK, THE ARMAGEDDON KEY HAS BEEN FULLY DECODED.

ACCORDING TO THE KEY, THE GIRL MUST SING THIS PROGRESSION OF MUSICAL NOTES.

THE VIBRATIONS OF HER VOICE WILL CREATE A DOORWAY THROUGH WHICH THE BEING WILL ENTER THIS DIMENSION.

AHHHH, YES! MY BEAST THEIR NIGHTMARE!

ALL MINE FOR A SONG!

NOTHING CAN STOP ME!

CORRECTION, MOK. YOU CAN BE STOPPED. THERE IS A FORCE THAT CAN SEND THE BEING BACK.

SEND IT BACK?

SEND IT BACK?!?!!!

WHAT? WHERE? WHO?

THE BEING CAN BE SENT BACK BY THE MAGIC OF ONE VOICE, ONE HEART, ONE SONG.

GIBBERISH! GARBAGE! WHO IS THIS PERSON?!

INDIVIDUAL'S IDENTITY UNKNOWN. SEARCH WILL START NOW.

AND IN THE VENT...

HEY SWEETUMS-- YOU BUMMIN OUT ON ME?

N-NO WAY!

LET'S GET OUT OF HERE!

SEARCH NOW COMPLETE, MOK. ACCORDING TO THE KEY, THE BEING CAN BE SENT BACK BY THE MAGIC...

I KNOW! OF ONE VOICE, ONE HEART ONE SONG! BUT WHO IS IT???

NO ONE. THERE IS NO...ONE.

THEN THE BEAST IS MINE!

THE GIRL WITH THE DEMON-RAISING VOICE IS MOK'S NO LONGER.

WHEEE, ARE WE GONNA HAVE SOME FUN

C'MON, DOLL! LET'S SCORE A CAB!

RIGHT BEHIND YOU!

ELSEWHERE, A RADIO D.J.'S VOICE ECHOES THROUGH THE SMOG-SOAKED CANYONS OF NUKE YORK

HELL-O AGAIN! IT'S A SUNNY 69° OUT THERE... SOMEWHERE, BUT OUR WEATHER-WATCH PREDICTS A FEW ACID SHOWERS, SO BUTTON UP -- AND DON'T FORGET THOSE GOGGLES!

BY THE WAY, YOU HEARD IT HERE FIRST -- **MOK, THE MAGIC MAN** HAS ANNOUNCED THAT HE'S COMING OUT OF SECLUSION TO DO A SURPRISE CONCERT AT **CARNAGE HALL!** TICKETS GO ON SALE AT NOON FOR THIS TRIUMPHANT **BEAUTY AND THE BEAST CONCERT**... A SHOW TO END ALL SHOWS!

MEANWHILE, ON THE SPORTS FRONT, THE OHMTOWN RATS BEAT THE...

EDITH'S TATTOO PARLOR

BRZZZZZZZT

TATTOO

OOH! UNNGH! I-I CAN'T LOOK!

RELAX, STRETCH! AUNT EDITH'S ONLY GIVIN' THAT GUY A TATTOO!

OH, YEAH! THE LADIES'LL LOVE THIS ONE!

BUT TELL ME -- WHAT'M I S'POSED T' DO WITH YOUSE BOYS? I ALREADY HADDA LAY OUT BAIL...

HELP US FIND ANGEL. WE'RE CONCERNED ABOUT HER.

OOH!

WHY? 'CAUSE SHE RAN OFF WITH MOK--A BIG STAR WIT'OUT SAY.N' GOODBYE?

WELL, OKAY, I CAN'T TELL YA NOTHIN' ABOUT MOK...

WINGED HEART

SPECIAL $14.95

...BUT I D.D TATTOO A SCHLEPPER-- LITTLE SISTER CINDY-- WIT' MY $14.95 *WINGED-HEART SPECIAL!* AN I KNOW THAT SHE SOME-TIMES BOOGIE6

..AT AN UPTOWN CLUB CALLED THE *SIX SIXTY-SIX!*

SOON AT A VIDEO-PHONE..

ALO', TOAD? ZEES EES ZEE CAPTAIN CALLING! I 'AVE BIG NEWS FOR MOK!

I D.DN'T THINK I'D EVER HEAR FROM YOU AGAIN...

ZERE ARE THREE GUYS FROM OHMTOWN SEARCHIN' FOR YOUR SISTER AT ZEE 666 CLLB!

OH YEAH! THANKS FOR THE NEWS-FLASH... FINK!

YOU'LL NEVER HAVE THE CHANCE TO DOUBLE-CROSS ME AGAIN!

KLIK

YEEAAGHHH!

ALL RIGHT BOYS-- WE'RE GOIN' TA CLUB 666!

WAIT!

FOLLOW THEM, YES.. BUT DON'T INTERFERE

I HAVE A MUCH MORE AMUSING IDEA.

SEND ME... *WHAT'S-HER-FACE.*

THE NIGHT IS YOUNG AND THE MUSIC DEAFENING AT NUKE YORK'S MOST ELEGANT ANTIGRAVITY CLUB..
THIS S THE HOTTEST CLUB IN TOWN, Y KNOW ANGEL?
NEATO
INSIDE, THE CLUB EXPLODES INTO A WHIRLPOOL OF PATRONS AND TABLES...
...ALL PULSATING ALONG WITH THE OTHER-WORLDLY LIGHT AND THROBBING SOUND THAT SATURATES THE AIR.
WOW!
C'MON THERE'S A BOOTH OVER THERE!
BUT THERE'S SOMEBODY IN IT!
NOT FOR LONG!
MEANWHILE, THE BAND SEARCHES THE CLUB FOR ANGEL...
EXCUSE ME,.. UM...
UH...
AMAZING!
SHE'S NOT HERE, DIZ!
SHE'S NOT HERE E THER!

HEY!
THE JACKPOT!
D.Z, I FOUND CINDERELLA.
WHERE?
THERE!
D.Z, YOU GO TELL OMAR.
I'LL STAY HERE AN' KEEP AN EYE ON..
UH-OH!
THE MUSIC DROWNS OUT STRETCHIS CRIES.
THEY'RE PLAYIN MY SONG!
C'MERE, LIDDLE GOIL!
OHHHH!
DIZZY, WHERE'D YOU SAY YOU SAW ANGEL?
STRETCH SPOTTED HER, OMAR, SITTIN' RIGHT OVER--

--AT THAT TABLE--!

EXIT

IT'S EMPTY DIZ. ANGEL'S GONE!

AND SO IS STRETCH.

C'MON! WE GOTTA FIND OUT WHERE THEY WENT!

ANGEL! ANGEL!

OMAR! WAIT FOR ME! DON'T GO OUT INTO THE FOG--

--ALONE! GGLURRKKK!

ANGEL?

OMAR

ANGEL?

I'M UP HERE, OMAR. FOLLOW ME.

TO HELL AND BACK.

OMAR CLIMBS INTO THE WINDOW OF THE WAREHOUSE.

ANGEL! WHAT ARE YOU DOIN'?
WHY, SHE'S JUST ENJOYING THE PLEASURE OF MY COMPANY, AREN'T YOU MY DEAR DARLING, DELIGHTFUL ANGEL?
WHATEVER MAKES YOU HAPPY, MOK, IS JUST FINE BY ME!
ARG
HH
DERE, DERE, NO REASON TO BE SO UPSET!
COME TO DADDY!
AS OMAR COLLAPSES IN SHOCK..
...MOK TURNS TO ANGEL."
AN EXCELLENT PERFORMANCE, MY DEAR--
--WHAT'S-HER-FACE.
IT'S ALWAYS A PLEASURE WORKING WITH YOU, MOK
LATER, BACK AT MOK'S NUKE YORK BASE--
DA COMPUTER'S PROGRAMMED AND DA BOGS'S READY!
LET'S BEGIN DA FUN'N' GAMES!

WELL, ANGEL?

FORGET IT! I WON'T SING! AND WHAT HAVE YOU DONE TO THE GUYS?!

TSK. I OFFER YOU FAME AND R CHES... A CRACK AT THE TOP YOU REFUSE. I.. ACCEPT THAT.

GOOD.

BUT THEN A CHANCE TO WORK W.TH ME... *MOK*... AND YOU SAY, "NO THANK YOU." I'M VERY D SAPPOINTED.

TOO BAD.

BUT STILL HOPEFUL. SO TRY TO REALIZE THAT I MUST BE FIRM WHEN I SAY TO YOU, DEAR ANGEL...

.. SING , OR THEY *FRYYYY!*

ZZZRRAK!
MOK, STOP IT, WHAT ARE YOU DOING TO THEM?!
INSIDE WORKS GIANT EDISON BALL THE BAND WARRIORS IN AGONY.
LOSING THEIR MINDS IN A LOBOTOMIZING LASER ASSAULT!
MOK! STOP IT, PLEASE! I'LL DO WHATEVER YOU WANT! I-I LL... SING!
SPLENDID.
YOUR WORD IS GOOD ENOUGH FOR ME. SHALL WE SEE THE LADS OFF?
LATER, AT NUKE YORK'S BUS TERMINAL...
OHMTOWN

OMAR? STRETCH? DIZZY?

H-HOWRE YOU GUYS DOING?

TEE-HEE. HOW ARE WE DOING WHAT, ANGEL?

MOK WHAT HAVE YOU DONE TO THEM? THEY RE... A RHEADS!

OH? I HADN'T NOT.CED.

OMAR I PROMISE I'LL GET YOU OUT OF THIS!

I KNOW.. AN-GEL! T WOULD HAVE BEEN SWELL. TO WORK ON A SONG.. TOGETHER--

"BUT WELL.. YOU'RE WORKING WITH THE BEST NOW!

THE BUS ROARS OUT, DROWNING ANGEL'S REPLY...

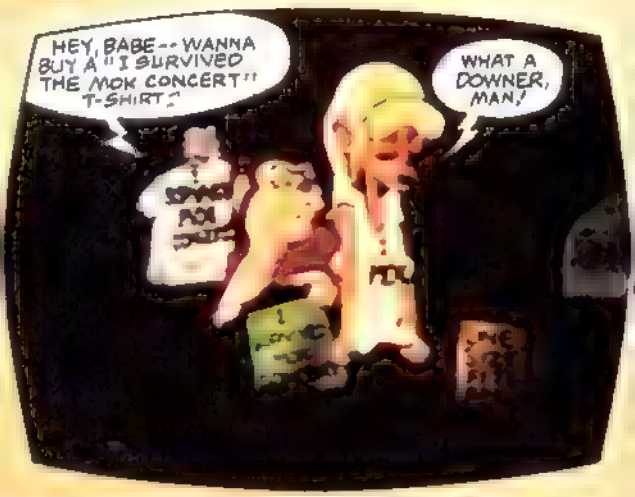
OMAR! MOK IS MAKING ME SING!!!

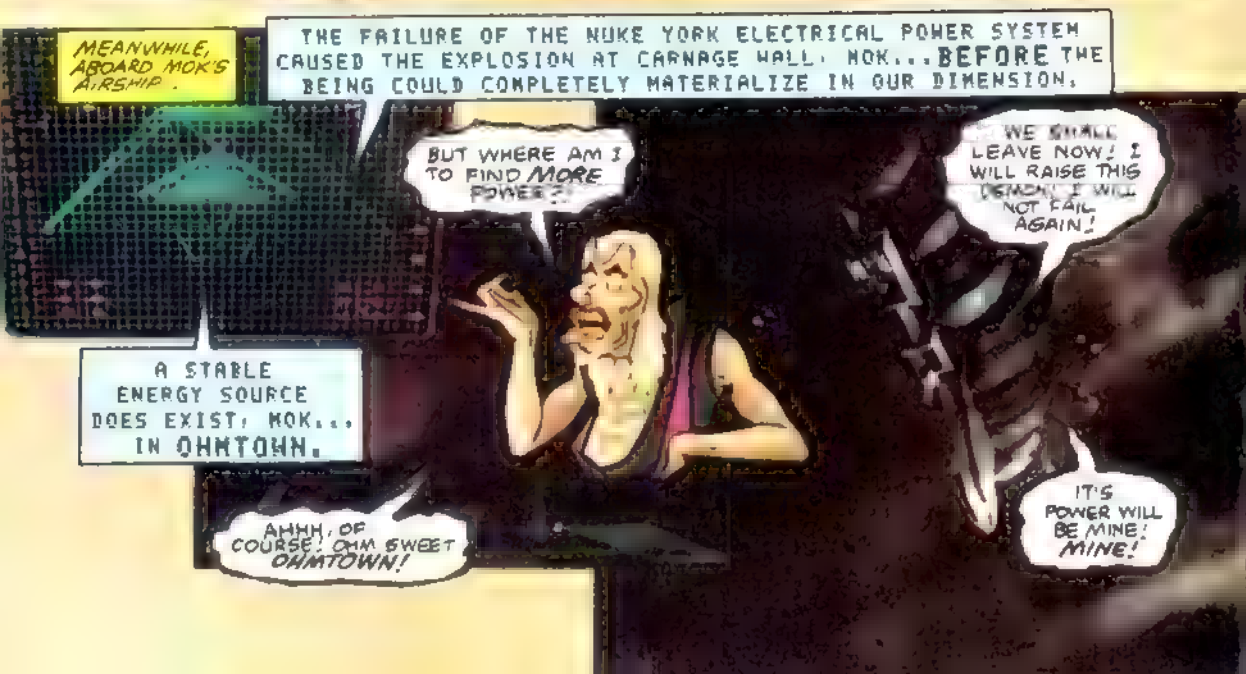
AND SOON THE CONCERT TAKES PLACE...

MOK

IT'S GRIM AFTERMATH S REPORTED ON THE NEXT DAY'S NEWS..
...WKIX MORNING UPDATE MOK'S PROMISE TO REWRITE ROCK HISTORY WAS PREMATURELY AND TRAGICALLY INTERRUPTED LAST NIGHT--
--WHEN AN OVERWHELMING POWER SURGE TOTALLY DESTROYED CARNAGE AND BLACKED OUT THE ENTIRE CITY.
--SURVIVORS DESCRIBED THE DESTRUCTION AS "EVIL," "SPOOKY," AND "WOW, BAD KARMA, MAN!" OUR CAMERAS ARE AT THE SCENE...

...IT SMELT JUST LIKE CLEANIN' FLUID AN' ALL IT MADE ME WANNA DO WAS, LIKE, WAX THE FLOOR!
SO, LIKE, CAN SOMEBODY TELL ME--IS THIS CONCERT FOR REAL, OR IS IT JUST ANOTHER RIPOFF?


HEY, BABE--WANNA BUY A "I SURVIVED THE MOK CONCERT" T-SHIRT?
WHAT A DOWNER, MAN!


MEANWHILE, ABOARD MOK'S AIRSHIP.
THE FAILURE OF THE NUKE YORK ELECTRICAL POWER SYSTEM CAUSED THE EXPLOSION AT CARNAGE HALL. MOK...BEFORE THE BEING COULD COMPLETELY MATERIALIZE IN OUR DIMENSION.
BUT WHERE AM I TO FIND MORE POWER?!
WE SHALL LEAVE NOW! I WILL RAISE THIS DEMON! I WILL NOT FAIL AGAIN!
A STABLE ENERGY SOURCE DOES EXIST, MOK... IN OHMTOWN.
AHHH, OF COURSE! OHM SWEET OHMTOWN!
IT'S POWER WILL BE MINE! MINE!

MINE!

MY NAME IS MOK, SO THANKS A LOT

I KNOW YOU LOVE THE THING I'VE GOT.

YOU'VE NEVER SEEN THE LIKES OF ME, WHY, I'M THE BIGGEST THING SINCE..

..WORLD WAR THREE!

GIRLS...

HIS NAME IS MOK, SO THANKS A LOT YOU THINK HE'S ACTING, BUT HE'S NOT

AND I'M ON FIRE, I'M THE MATCH! I'M THE VOODOO MUSICIAN PRIEST!

WHY, I'M THE GREATEST THING SINCE WORLD WAR THREE!

HIS NAME IS SMOK SO THANKS A LOT! YOU THINK HE'S ACTING, BUT HE'S NOT!
MY NAME IS SMOK, SO THANKS A LOT!
I'M THE POWER SOOOO USED ON LOT! I AM THE P-- I AM THE SNAKE! I'M THE BEAT--
THAT MAKES YOU SHAKE!
I AM THE KILLER. I AM THE SOURCE! AND YOU WILL WORSHIP ME, OF COURSE! I AM THE ORACLE, THE SEER, THE W--
THERE'S NO QUESTION THAT I AM IT!

MOK'S SONG INCREASES IN INTENSITY AND INSANITY, UNTIL

OHHH, WHAT A DREAM THAT WAS

HEY, KIDDIES! IT'S TIME FOR THE *UNCLE MIKEY SHOW!*

EH?

HELLO, BOYS AND GIRLS.

HELLO, UNCLE MIKEY

TODAY, I'M GOING TO ASK YOU A VERY IMPORTANT QUESTION. CAN YOU TELL THE DIFFERENCE BETWEEN GOOD AND EVIL?

IF THIS MAN PATS MY COW, WOULD THAT BE GOOD..OR EVIL? WHAT IF HE SHOULD KICK MY COW? TOUGH ONE, EH?

HOW ABOUT HE PATS HER WHILE FORCE-FEEDING HER 50 POUNDS OF DYNAMITE?

WELL, YOU FIGURE IT OUT, BOYS AND GIRLS, I'VE GOT A COW TO FEED. 'TIL NEXT WEEK, THEN, GOODBYE... AND *BE GOOD!*

HEY, BOSS! D'DJA HEAR WHAT UNCLE MIKEY SAID?

MY DEAR ZIP, TRY TO REALIZE THAT THERE IS NO LONGER BLACK OR WHITE, GOOD OR EVIL. WE'VE EVOLVED BEYOND THAT

WE ALL MUST HAVE OUR OWN PERSONAL VIEW OF RIGHT AND WRONG.

B-B-BUT, IS WHAT *WE* ARE DOING... *EVIL?*

OF COURSE NOT, ZIP! REMEMBER...

...*EVIL* SPELLED BACKWARDS IS--*LIVE!*

YEAH, BUT UNCLE MIKEY SAYS...

Z-P ZIP, ZIP! THERE IS *NO* SANTA CLAUS, *NO* TOOTH FAIRY--

AND NO UNCLE MIKEY!

FROM ELSEWHERE IN MOK'S VAST AIRSHIP TRILL THE SOFT STRAINS OF A PIANO.

THEN ANGEL'S SONG IS INTERRUPTED.

I'VE SEEN IT, ANGEL! DESTINY HAS REVEALED ITSELF!

TO ME TOO, MOK!

ANGEL'S WORDS ARE SAID SLOWLY, CALCULATINGLY.

I-I CAN'T RESIST YOU ANYMORE! TAKE ME WITH YOU WHEREVER YOU GO!

WHEREVER YOU LIKE, MOK!

JUST YOU AND ME, MOK! FORGET THE CONCERT! WE CAN CANCEL! NOTHING ELSE MATTERS! LET'S LEAVE OHMTOWN -- GO AWAY TOGETHER! YOU... AND ME!

MMMMM, ME...! GO AWAY? FIJI? DISNEYLAND? FANTASY ISLAND?

MMM-HMM-HMM-HA-HA-HA, ANGEL, YOU'RE A VERY CLEVER GIRL! I'VE ENJOYED YOUR LITTLE GAME! BUT TONIGHT THE GAME IS ***MINE!***

YOU'LL NEVER SEE THAT DEMON! I'M THE ONE WITH THE ***VOICE!***

AND I'M NOT GOING TO SING! WITHOUT ME YOU'RE NOTHING

SHUT UP! ***SHUT UP!***

YOU WILL SING!!!

SCREAMING, ANGEL IS DRAGGED OFF AND DRUGGED INTO COMPLIANCE..

AND SOON MOK'S BLIMP CASTS ITS OBSCENE SHADOW OVER..***OHMTOWN.***

I LIKE YOU, AN' THIS WONDERFUL TOWN..

OMAR'S DAYCARES

MYLAR'S.

BACK WHERE THEY STARTED, THE STILL ZONKED-OUT BAND, CALLED "OMAR AND THE DAYCARES," CROON SOFT, SOOTHING LYRICS TO AN EMPTY CLUB

OKAY, GUYS! WHERE'S THE GIRL? WHERE'S THAT TERRIFIC DUO?

SORRY, MR. MYLAR, BUT WE NO CAN DO-O!

WHY? MOK LIKED YOU GUYS.

MOK LIKED ANGEL AND ANGELS WITH MOK--

--IN NUKE YORK! ISN'T THAT NICE?

NICE?! AN' I DIDN'T GET TA BE HER AGENT?! WHY, OF ALL THE LOUSY--!

EH? WHAT'S THAT? MOK... HERE? GIVING A CONCERT?

"A CONCERT AT THE POWER PLANT?!!"

THERE IS THE SCREAM OF THE AUDIENCE.

THERE IS THE RIPPING RAGE OF THE ORGAN.

BENEATH THE SEARING LIGHTNING OF A STORM-TORN SKY, MOK'S CONCERT BEGINS!

THE MUSIC SNARLS AND SLASHES THROUGH THE HALL LIKE A HOWL FROM HELL.

WITH EACH TOUCH OF THE ORGAN, MOK UNLEASHES AN UNHOLY CRACKLING CHORD OF SINISTER SOUND..

...AND WITH ANGEL TOTALLY UNDER HIS CONTROL, FORCES HER TO SING!

AH SO SWEET! SO.. ENCHANTING!

NOW LET THE MYSTIC SYMBOL APPEAR

AND WITH A TOUCH OF MOK'S FINGER, BEAMS OF LASER LIGHT LASH OUT FROM AROUND THE STAGE...

BRZZZT

...WHILE WITH ANOTHER TOUCH, HE RIPS FROM ANGEL'S FRAGILE FORM NOTES SHE'D NEVER DREAMED SHE COULD HIT...

...NOTES SHE'S HEARD HERSELF SING ONLY IN HER MOST HORRIBLE NIGHMARES!

AND, AS HER VOICE RISES ALMOST TO A SCREAM...

...A CRIMSON PENTAGRAM BEGINS TO GLOW!

AND FROM THE CONTROL BOOTH...

GOSH, TOAD, SHE SURE SINGS PRETTY!

NOT PRETTY ENOUGH, STUPID--WE'RE LOSIN' IT!

WE GOTTA PULL IN MORE POWER--

--EVEN IF IT MEANS BLACKIN' OUT ALL OF OHMTOWN!

AS ENERGY SURGES FROM THE SKIES INTO THE POWER PLANT...

MYLAR

...IT'S LIGHTS-OUT IN OHMTOWN.

ZZZZRRAP

OW!

OOH!

EEEE!

SEE, WHAT A SPOOKY DREAM I HAD, DIZ! WE WUZ ALL IN NUKE YORK LOOKIN' FOR ANGEL...

AND NOW WE'RE BACK IN OHMTOWN! LOOK, STRETCH!

THERE'S ANGEL!

MOK

AT THE OHMTOWN POWER PLANT

YEAH. EXACTLY WHERE SHE WANTS TO BE.

WITH MOK!

OMAR, YOU CAN'T BELIEVE THAT! SEE WITH YOUR *HEART*, NOT WITH YOUR EYES! DON'T YOU CARE?

YEAH... I CARE..

SUDDENLY, OFFICER QUADHOLE APPEARS..

YOU! WHERE D'YA THINK YOU'RE GOIN'?

OMAR JUST WALKS AWAY

DIZZY AND STRETCH ALSO HAVE TRAVELLING PLANS...

THANKS QUAD!

SLIME!

MEANWHILE, THE CONCERT CONTINUES...

AAAYYYYYYIIIIIEEEEEEE!

MOK'S ELECTRO-ORGAN MODULATES ANGEL'S SCREAMS.

HA-HA-HA!

PAIN AND SUFFERING! RED WINE TURNS TO BLOOD!

A COW FLOATS UPSIDE DOWN, IN A RIVER OF MUD!

MOK INVOKES THE SATANNIC INCANTATION, BUT IT IS ANGEL'S VOICE THAT RAISES A CRIMSON SHAFT OF LIGHT...

...BEYOND THE POWER-PLANT'S CONFINES, AND RIPS OPEN THE PORTAL... TO HELL!

HEY, DIZ, WHERE'D OMAR GO?

I THINK I KNOW.

TURN, DIZ! NOW STRAIGHT.

AAAAYYTH'LEEEEES!

SHEER TERROR ROOTS THE AUDIENCE TO THEIR SEATS...

...AS THE BLOOD-RED BEAM RETURNS TO THE STAGE.

AND THEN, FROM THE HEART OF THE HELLISH STAR COMES CRIES OF UNMITIGIBLE MISERY...

...THE CRIES OF THE DOOMED AND DAMNED!

THE DOORWAY TO PERDITION NOW STANDS OPEN

AS THE IMPACT DEMOLISHES QUADHOLE'S CAR DEITY AND STRETCH ARE CATAPULTED INTO THE ARENA
KRRASH
WE'RE IN DA ARENA HERE
T'S THE SHOW!
HA-HA-HA-HA!
THEN SUMMONED FROM THE NETHER REGIONS BY ANGEL'S VOICE.
ARMAG

AS THE IMPACT DEMOLISHES QUADHOLE'S CAR DIZZY AND STRETCH ARE LAUNCHED INTO THE ARENA

KRASH

WE'RE IN, DIZ WE'RE HERE

T'S THE SHOW!

HA-HA-HA-HA!

THEN SUMMONED FROM THE NETHER REGIONS BY ANGEL'S VOICE

THE DEMON COMES.

MY VENGEANCE!

YAAA

ARMAGEDDON!

THE DEMON COMES,
MY VENGEANCE!
EDDON!
YAAA

AAAAAAAAAAAAAAAAAAAAAAAAA

ANGEL!!

SKREEOW

OMAR'S GUITAR SWINGS DOWN LIKE AN AX.

...MOK!

THE GIRL'S STOPPED SINGING! NO MATTER THE DEMON'S HERE!

THE DEMON'S MINE!

AND NO ONE CAN SEND IT BACK!

...FREEING ANGEL FROM HER BONDS-- AND FROM THE CONTROL OF...

AND AS THE DEMON APPROACHES...

...OMAR SHIELDS ANGEL...

IT'S-- IT'S EVIL!

...BUT...

ZIP BEARS THE BRUNT OF THE ASSAULT.

...AS HE AND OMAR FALL BEFORE THE DEMON'S MIGHT.

OH, OMAR.. !

ZIP, WHADYA DO IT FOR?!?

F-FOR UNCLE MIKEY--

--AN' FOR ■S!

TOAD, WE... AIN'T EVIL... ARE WE.. ?

ZIP NEVER HEARS TOAD'S ANSWER.

HA-HA-HA-HA-HA-HA!

IT WAS MY VOICE THAT RAISED THE DEMON!

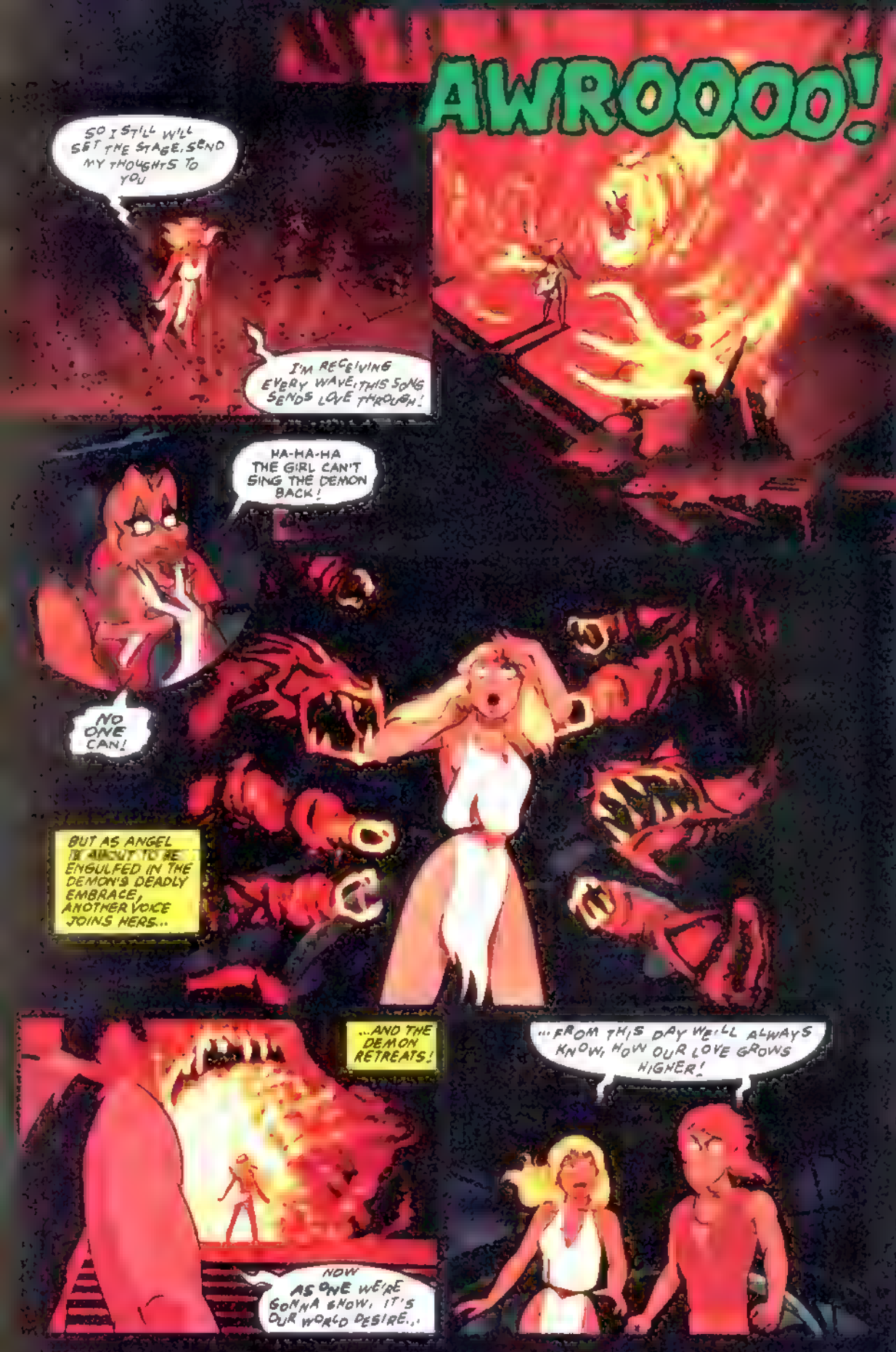
WELL, IF I CAN SING IT UP... I CAN SING IT BACK!

OH, WHAT WILL THE SIGNAL BE...

...FOR YOUR EYES TO SEE ME?

ANGEL, WE'VE GOTTA RUN!

NO! I'VE GOT TO SING OMAR! TRUST ME!


AWROOOO!
SO I STILL WILL SET THE STAGE, SEND MY THOUGHTS TO YOU
I'M RECEIVING EVERY WAVE, THIS SONG SENDS LOVE THROUGH!
HA-HA-HA THE GIRL CAN'T SING THE DEMON BACK!
NO ONE CAN!
BUT AS ANGEL IS ABOUT TO BE ENGULFED IN THE DEMON'S DEADLY EMBRACE, ANOTHER VOICE JOINS HERS..
...AND THE DEMON RETREATS!
NOW AS ONE WE'RE GONNA SHOW, IT'S OUR WORLD DESIRE...
...FROM THIS DAY WE'LL ALWAYS KNOW, HOW OUR LOVE GROWS HIGHER!

NO! NO! NO! THEY CAN'T STOP YOU! MY COMPUTER SAID SO! NO ONE COULD!
THE DEMON'S ROAR IS A MOURNFUL, CHATTERING DIRGE TO ITSELF AS IT SENSES THE END OF ITS NATURAL EXISTENCE.
REEUNK!
HELPLESS BEFORE THE TWO VOICES UNITED AGAINST IT, THE DEMON PLUNGES BACK INTO THE DEPTHS FROM WHICH IT CAME.
NOW AS ONE WE'LL SET THE STAGE, FOCUS OUR LOVE ON YOU!
NOW WE'RE SENDING EVERY WAVE, THIS SONG SENDS LOVE THROUGH!
DESTROY THEM, DEMON! COME BACK! PLEASE DON'T GO...!
MY BRUDDER'S DEAD!
EH? STOP! YOU CAN'T...
...DO THIS TO ME!
I AM--

..MOKKKKKKK

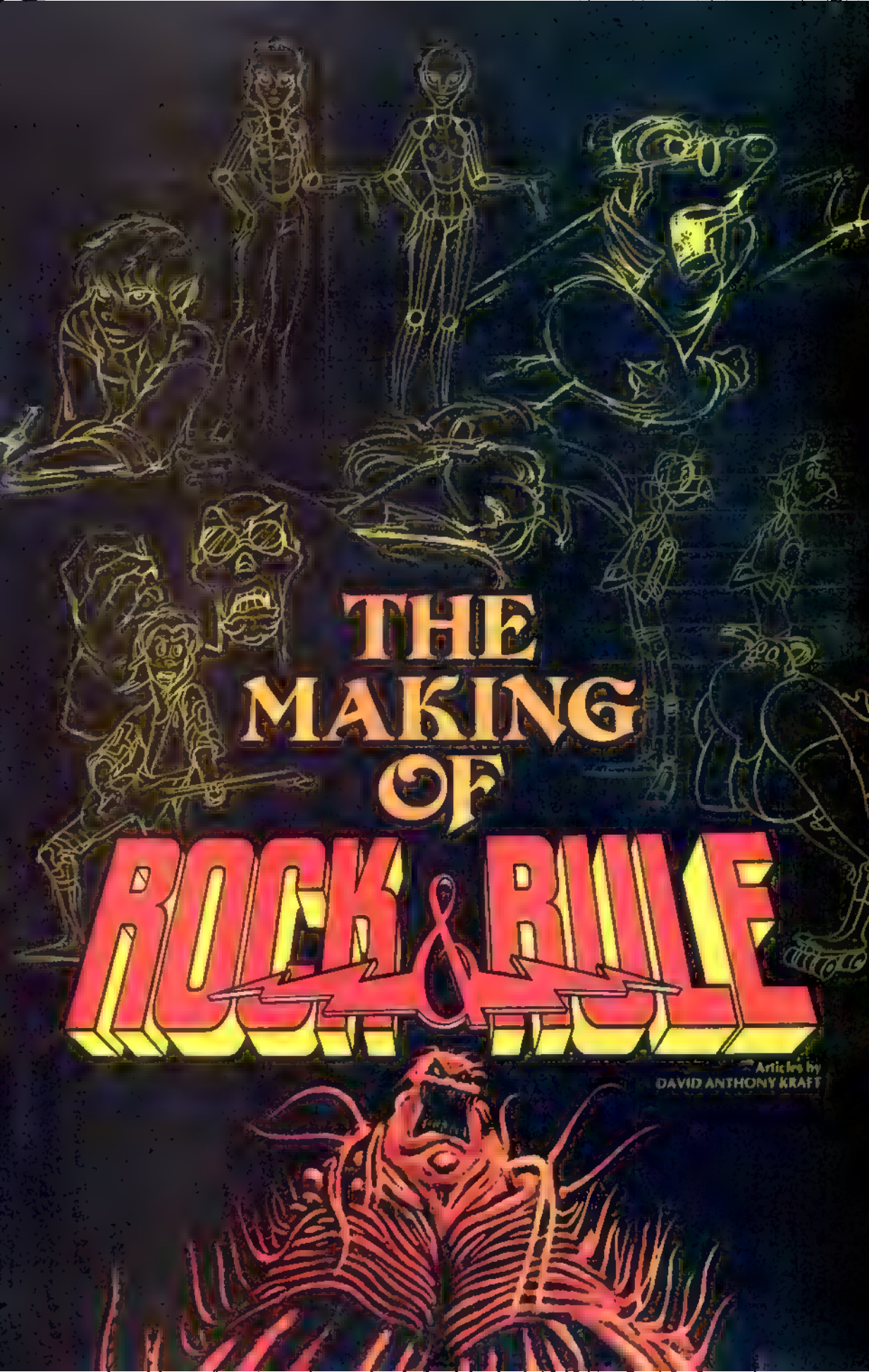
THE MAGIC OF ONE VOICE, ONE HEART--

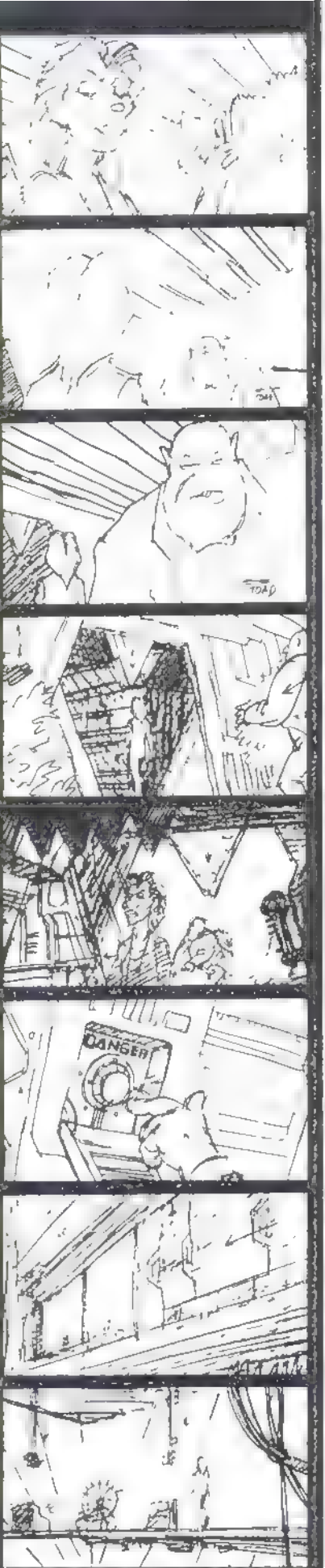
ONE SONG!

BUT THERE IS... NO... ONE...

AND WHILE ANGEL AND OMAR CONTINUE THEIR SONG OF HOPE AND LOVE...

NOOO


THE MAKING OF
ROCK & RULE
Articles by
DAVID ANTHONY KRAFT



A LIFE OF ITS OWN
THE ANIMATION OF ROCK & RULE

What is now **ROCK & RULE**, a major animated motion picture musical, began over three years ago with the title DRATS. At that point it was a fairly simple idea – a story about a rock-n-roll band of the future made up of mutants. Patrick Loubert, Nelvana Studios' senior producer, came up with the initial idea, which was developed by a story team headed by Loubert along with co-producer Michael Hirsh and director Clive Smith.

They began by creating a very rough concept of the story, a mere skeletal structure onto which any number of plot and story elements might be added. From this, about twenty separate sections were developed, each of which were given several different storyboard treatments to see how they looked and especially to see how the plot and characters might evolve. Storyboards are a series of comic-like panels which show the key scenes and actions. Ultimately, it was the characters who began to shape and change and flesh out **ROCK & RULE**.

Since neither script nor storyboard was developed chronologically, it was essential to consider what developments might occur in the adjacent sequences, and, in fact, throughout the film. Difficult, but believe it or not, that's the way they did it.

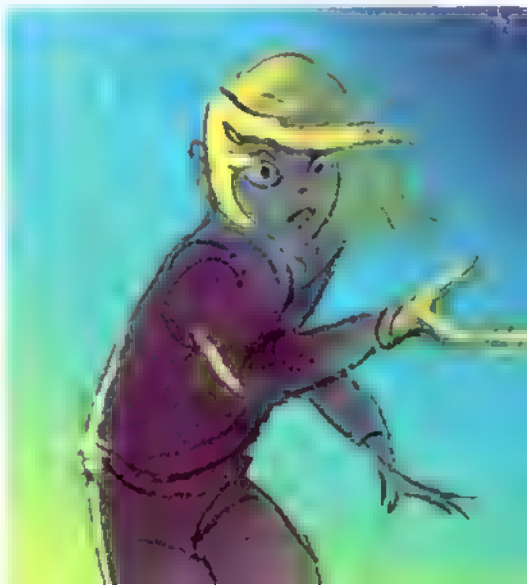
As this storyboarding was in progress, the completed sequences were assembled into what is known as a "Leica" reel. A Leica reel is assembled film footage of the individual storyboard panels which are shot to the estimated scene length and edited to fit a dialogue track.

Various studio hands – not the eventual actors – supplied the characters' voices. The result was a kind of sketch-on-film that provided a pace for each sequence before actual animation began on it. This was used to make decisions about how well certain scenes were working, how they contrasted with other scenes, and maybe most importantly, how well they presented the characters.

"As adjustments were made on the first Leica reels, the character designs were finalized, and consideration was given to their color schemes. These naturally had to be coordinated with the background colors, which, in turn, were determined to a great extent by the moods we were trying to establish in each sequence," according to Clive Smith.

These decisions were made by the director very methodically going over and over the Leica reel with layout artists, background artists, colorists and camera people.

Once the decision was made to



Left: A storyboard sequence showing Mok preparing for his airship's lift-off.

go ahead with certain sequences the actors went into the studio to record the final dialogue. Ray Jatelice (head of layouts) prepared full-size background and character drawings, based on the storyboards. The background drawings were given to the background artists and the character sketches to the animators.

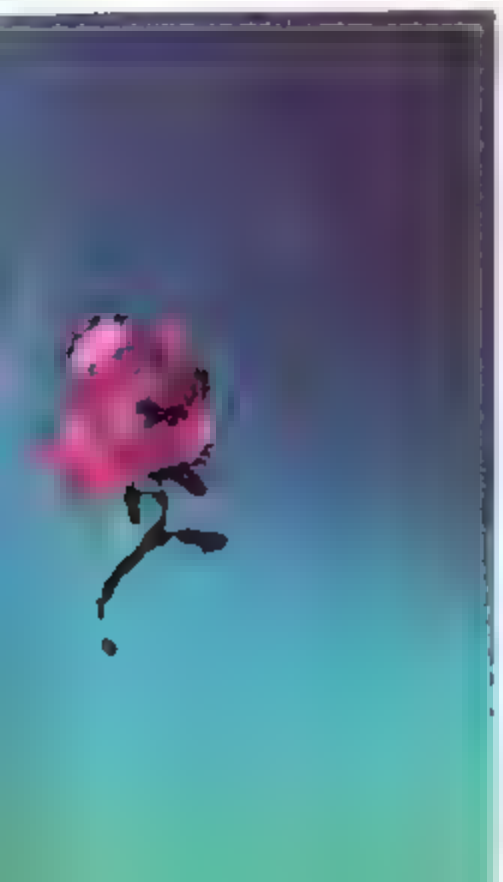
In order to establish the individual personalities and maintain consistency, each major character was assigned to one animator throughout the film. These animators roughed out entire sequences which were tested against the dialogue and then passed on to their assistants for "clean up." "In-betweeners" fleshed out the characters' movements with all the drawings between the major poses.

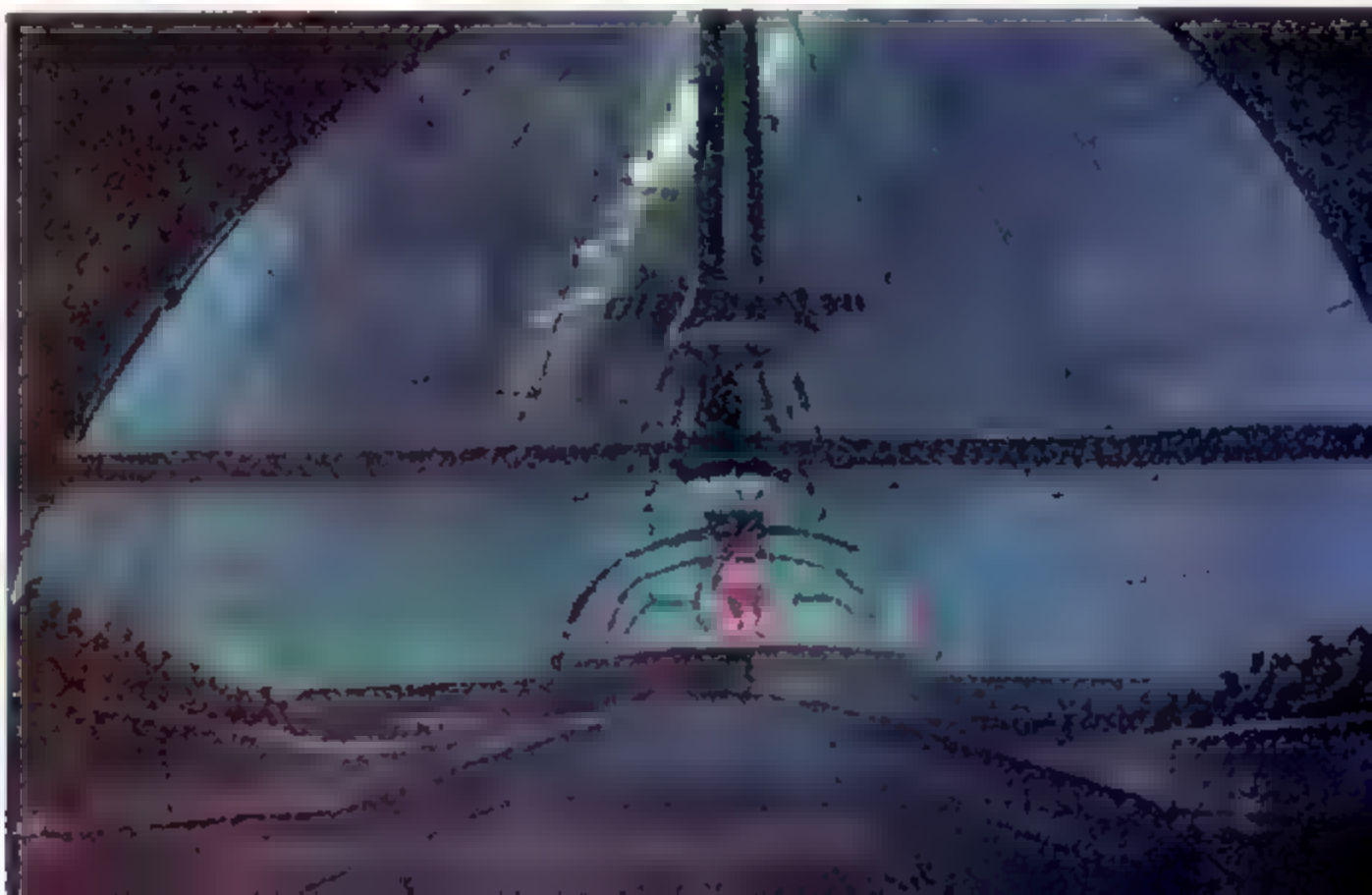
As sequences of line drawings were completed, they were filmed and combined with the appropriate dialogue track to produce a line-test and so, slowly, sequences on the Leica reel were replaced with line-test footage.

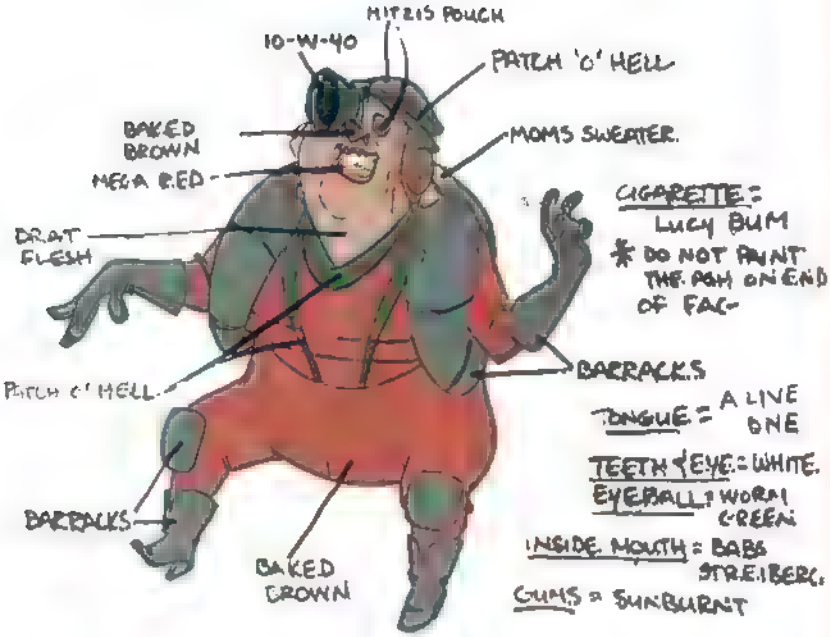
Although this description of making **ROCK & RULE** is sequential, in reality the process was not always done this way. While some sequences were just being storyboarded, others were having Leica reel footage made of them, and still others were at the line-test footage stage. Amid this confusion were where the incredible organizational skills of the director were called into constant play.

After the line drawings of the characters were completed, they were copied onto acetate cels (the process prints the black line

Samples of some of the background color sketches made during the film's early stages.







Above: An example of a color guide, in this case, Aunt Edith. Right: A section of completed 35mm film showing the animation of a triumphant Mok

on the clear acetate, but completely drops out the background paper that the lines are drawn on). These character cels were then painted, according to predetermined color guides, which were worked out at the time the characters were first developed. The names selected by color model artist Anna Bourque for these guides were hardly the usual, to put it mildly. They ranged from "Tuna Smell" (Toad's lapel flower) to "Maniacal Thrill" (Dizzy's nose) to "Springsteen" (Cindy's skirt). When asked if such names made it more difficult to track down colors when needed, Clive Smith quickly said "Yes". But, he explained, it made it a lot more fun.

The principle painted character cels for each sequence were then given to Louis Krawagna, senior background illustrator and designer, who conferred with Smith on matching background color values to those of the characters in each sequence.

"When we were developing a sequence — say the fountain scene, for instance — we talk about whether it's a warm sequence or a cold sequence in terms of color. How dark is it? What kind of light source?" says Smith, describing the process. "In many scenes there were more than one character, and how all those additional color elements would contrast against the background had to be taken into account, too."

The sequences were next sent to be Sinexed. A Sinex is a type of camera test which tells the director and the camera crew about light and color values and allows them to decide what filters, gels, films or exposures to use in making the final film print.

There were other considerations, as well, such as how many cels (or elements) a single shot involved. In a scene with many characters or backgrounds or special effects, or any combination of these elements, there might be many layers of cels, which would make a difference in the way the camera registered the intensity of color on some of the lower cels. The ideal, according to Clive Smith, is to use no more than three or four. The scene in the disco was shot with the background crowd as one element, the middle ground crowd as another element and the foreground characters as still another. These elements were then combined optically with the background laser effects added as a fourth element. In some instances, however, there was no way to avoid using twice that many elements.

Finally, with the proper camera

technology selected and applied, the actual animated scenes were filmed, replacing the line-test sequences on the Leica reel. The last major step concerning the look of **ROCK & RULE** was the color matching, or "timing", of each shot before a final composite print was made.

One of the many tasks involved in film editing is color matching. Since **ROCK & RULE** took more than three years to make, some of the earliest sequences were actually filmed in final form two or more years before the final cutting. In that time, the film manufacturer or processor occasionally changed the color value of certain film stock, so that a hue in two sequences which was supposed to be the same might not match, and thus had to be "corrected." This problem arose in the fountain sequence, in which some scenes were done more than two years apart.

As **ROCK & RULE** was being fine cut, the sound track was constructed. In addition to the existing dialogue tracks, of which there was one for each character, up to ten elements of pre-mixed music was laid. The sound effects, originally using up to sixty or seventy tracks, would be premixed down to twenty. These were then all mixed down and balanced through the Dolby stereo system to four tracks, which in a theater are heard from the center screen, extreme left and extreme right of screeen, and in the sides and rear (known as "surround").

The most complex scene, soundwise, was the Finale concert with the Demon. Up to thirty sound effects tracks were used in the final mix plus as many music elements, with additional tracks for the actor who did the Demon's growls. With many of these tracks being doubled or quadrupled for stereo, the number of tracks exceeded well over one hundred.

The entire lengthy and demanding process just decribed, in which sound and image were combined, represented the efforts of, at the peak of production, at least 300 people. In this way, individual creativity was coordinated and combined, in a final synthesis, to produce a single, harmonious whole – **ROCK & RULE!** ●

FROM A(ngel) TO Z(ip)
THE CHARACTERS OF ROCK & RULE

There are two distinct and important aspects of developing a character for an animated film. One is the actual drawing of the character; the other is the voice. Even though there are no Oscars available for "most developed character in an animation role," the creative people who designed **ROCK & RULE**'s characters take them very seriously.

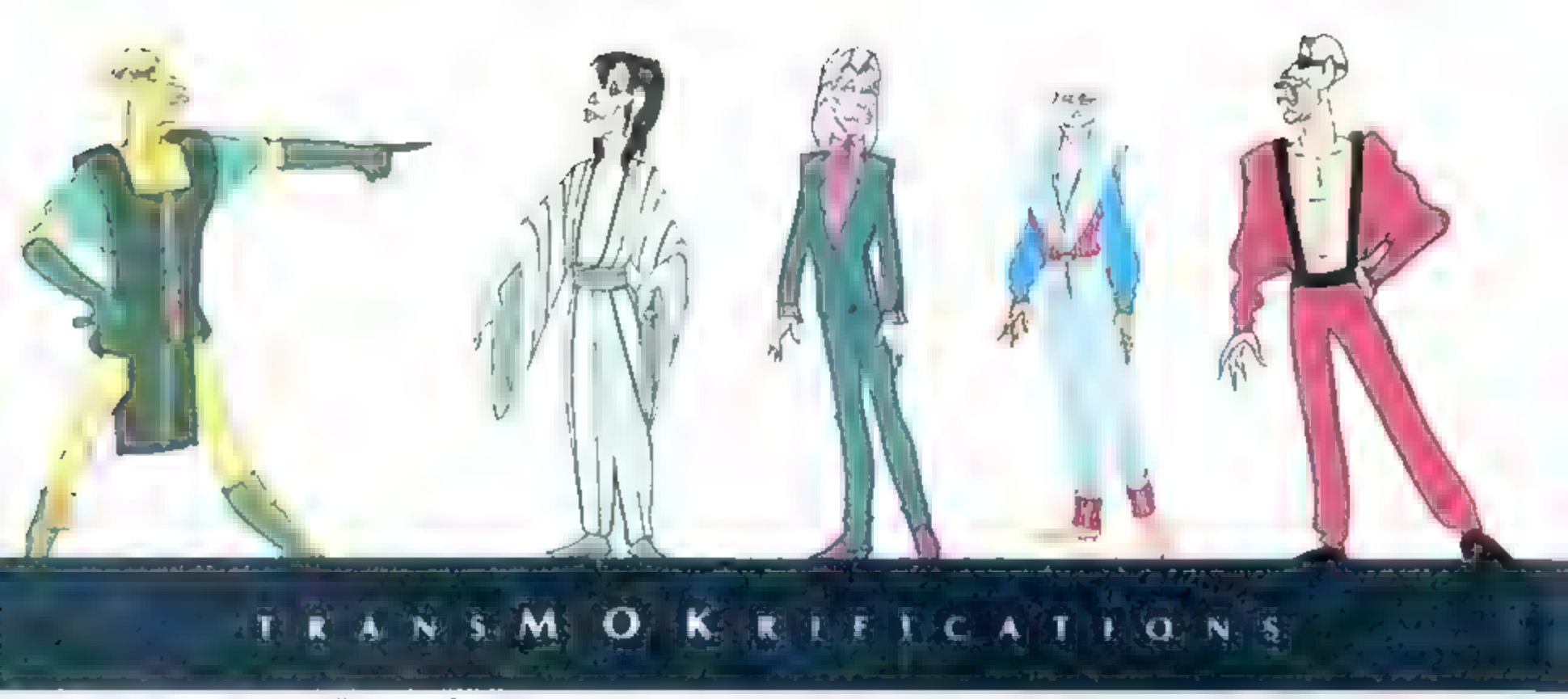
As director Clive Smith explains, "The animators have to come together all the time - *as actors*. They are performers, as well as drafts people. When you have a sequence involving Omar and Angel, it's imperative that the animators work together. So I have them act out the scene together and actually go through the *experience* of being Omar and being Angel, so that they understand it completely. Because if you can't act out a scene yourself, you're not going to be able to draw it."

To this end, early on, while **ROCK & RULE** was still going through the story development phase, Smith called upon the services of actress Sam Langevin, who played Mok's computer voice, and held a regular actors' workshop for all the major character animators. In this sense, each animator influenced his or her character by individual interactions and perceptions as a performer.

Many techniques were used in conceiving and molding a character. Often, an initial inspiration was found in a well-known film or television actor, although what finally developed was usually very different and unique. For example, Gian Celestry, principle animator of Officer Quadhole, used old Broderick Crawford films as inspiration for his character. Yet none of the characters in **ROCK & RULE** are mere caricatures. Once an initial inspiration was identified and incorporated, the character began to take on a life of its own, as each major animator began to feel more comfortable with the character and also as the character began to evolve and be shaped by the circumstances of the story.

The individual animator of a principle character stayed with that character throughout every scene in **ROCK & RULE** – that way,

An early pencil sketch version of Officer Quadhole being given the once-over by the final version.



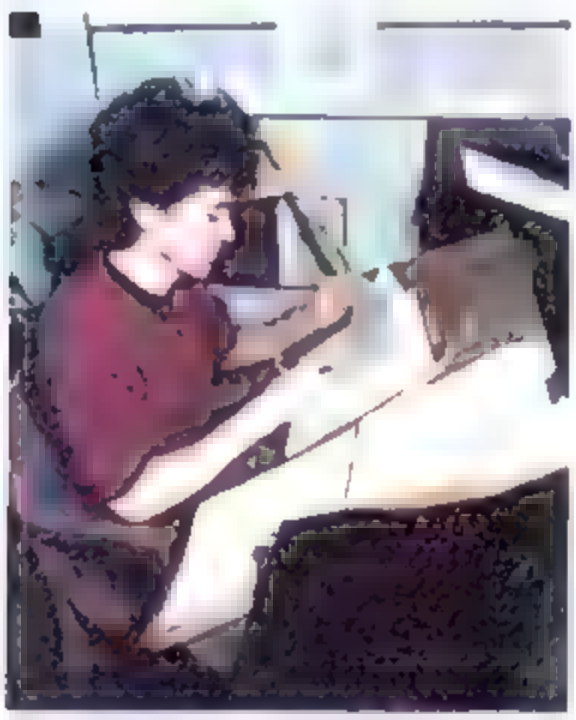
the cartoon "actors" were kept consistent. Here's what some of those animators had to say.

Robin Budd on Mok

I find Lou Reed's song "My Name Is Mok" Thanks A Lot" really sums up the whole character of Mok. He's totally obsessed with himself, he thinks of no one *but* himself. He thinks he's the greatest thing in rock and roll and as soon as his popularity stops he becomes really paranoid. Two empty seats at a concert just flip him out. He's got sort of a split personality. He has a tendency to be so cool and above everyone and then *snap!* a flash of anger.

He's sarcastic and very amused by anything *he* says, but not too much by anyone else's humor.

While I'd don't draw upon anyone specifically as an inspiration for the character of Mok, I like to think of Peter O'Toole twenty years younger with lots of make up, pretending he's Mick Jagger.



Robin Budd, animator of Mok, at his drawing table

An early, more rat-like version of Omar

Frank Nissen on Omar

The thing that's interesting about Omar is that he's very unusual in animation. He's probably the first animated hero who does something other than kiss the heroine at the end of the picture. He is partially an anti-hero. He doesn't show his feelings a lot although we know how he feels much of the time through various key scenes. He's modeled to a great degree on classical characters played by early Marlon Brando and James Dean. He really has some spunk, some grit, as well as a lot of heart.

Omar is a very angry fellow. We shot some live action of character actors doing music, but ended up not using them very much, because I needed to take them much further. An actor could only say, jump so high and in order to make it a good jump in terms of animation, I had to take Omar half again as high as the actor. We had to just take it further, put a lot more tension in Omar's body."

Anne Marie Bardwell on Angel

"Angel is more modern than other animated heroines. She takes responsibility for herself and her actions. She's not so totally a victim. She is victimized but she takes action against what is happening to her. She expresses loyalty to her friends, that sort of thing.

"I studied a lot of female vocalists – and male vocalists – and

A tour of Mok's wardrobe... some used and some not used in the film.

Color sketches of Angel's costume for the Finale concert scene

Above: An early version of Mok's airship. Left. Detail of the model of the final version.

used them as reference in performing how they handled their instrument, what moves they made, facial expressions while they were singing. Then it was up to me to take those and apply them to the existing personality of the character.

In animating a singer, you've established a personality throughout the film, so that when Angel is performing she still remains in character, even though a lot of 'acting' is happening within each song. For instance, in one song Angel takes over from Omar and he leaves her to work with the group so there's a lot of eye contact back and forth between her and the group while she's performing to the audience.

STUDIO SORCERY

THE SPECIAL EFFECTS OF ROCK & RULE

Special effects? In an animated film? Isn't the whole film a special effect? In a sense, yes. But in **ROCK & RULE** there is a dazzling array of effects that are really 'special'.

In animation, special effects refer to anything which is not actual character animation or background artwork. If there is a shadow which moves – there are many, all through **ROCK & RULE** – clouds, rays, the glint off Omar's guitar, all this and much more are considered special effects.

One of the most impressive tools used in creating the special effects of **ROCK & RULE** was the multi-plane camera. The multi-plane camera was originally developed and used by the Walt Disney Studio in the 1940s but it was an awkward technology that required too much labor and time.

Using lightweight materials and micro-technology, Nelvana's Dennis Brown designed a new multi-plane system which was hooked up to the computer that controlled the animation stand and camera. All the movements of the multi-plane camera could

The computer, multi-plane camera stand and the video monitor (in fore ground) that were combined to create many of the film's special effects

now be programmed by a single operator and the results previewed immediately on a video screen – before committing the shot to film. The advantage is that the multi-plane technique allows added dimension, especially the illusion of depth, that made the drawings come to life and look so realistic in **ROCK & RULE**

An example of a complicated multi-plane camera shot was the aerial view of Ohmtown. The evel furthest from the camera was the actual background paint ng of Ohmtown. Between the background and the camera were added two levels of clouds. Each evel moved at a different speed as the camera panned across Ohmtown. Then with clouds still in place, Ohmtown was replaced by a black board wired with hundreds of little lights representing streetlamps, neon lights billboards etc. These in turn were programmed by computer to flash on and off at different rates. The camera then moved in exactly the same path as the first pan across the background. This process was then repeated about six times for additional elements for example, to simulate traffic magnets with artwork pasted on top were pulled by computer controlled motors over another board). All this, and there aren't even any people in this scene!

A wide variety of special camera effects were overseen by Lenora Hume. One effect, called streaking," again using computer technology, involved specially designed artwork being moved during the exposure of a single frame similar to time-exposure photography. "Slit-scan another device has a slit in an opaque card which passes across the artwork during exposure. These, combined with camera movement and computer control, produced stunning three-dimensional effects.

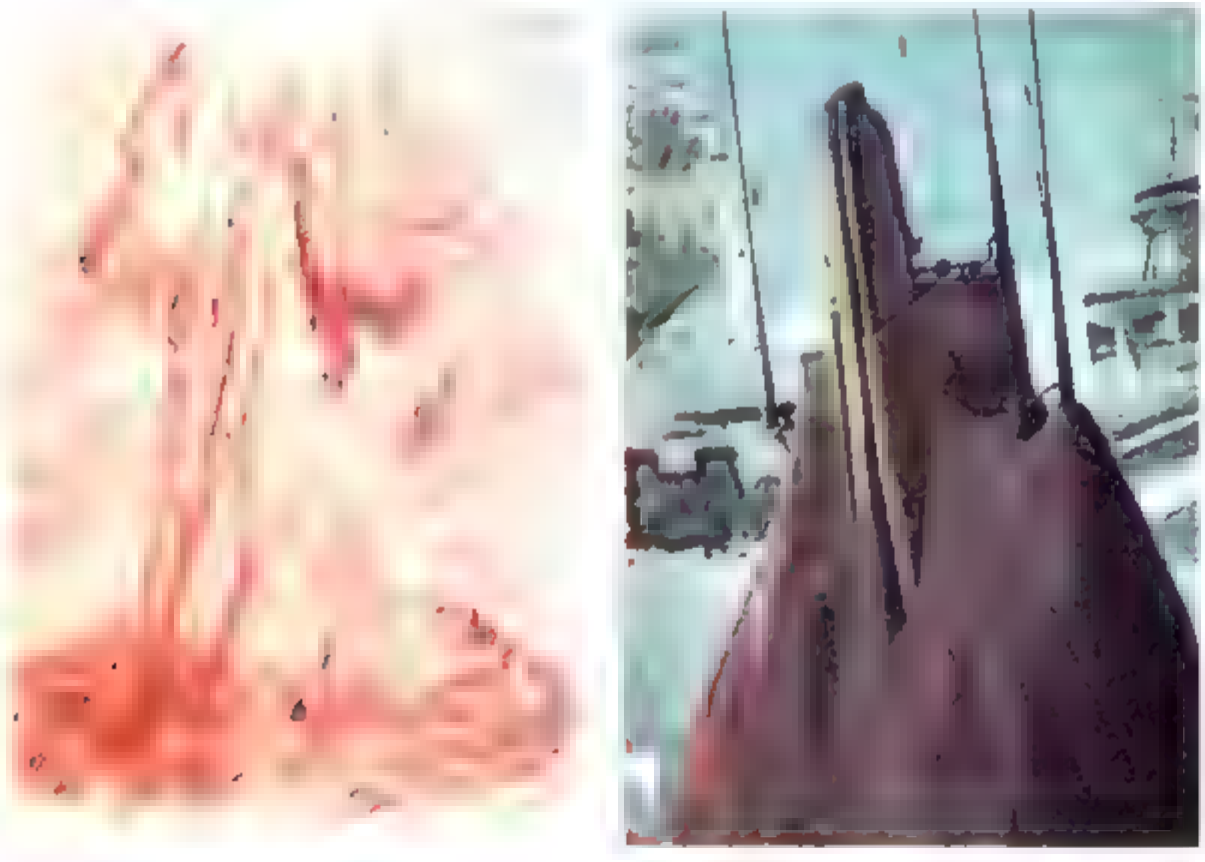
Says Clive Smith: "One of the things that we attempted was the combination of traditional character animation with the advanced technology of computerized effects. Mok's dream is a sequence which demonstrates that. For instance, where he's walking out of the clouds and he swings his arm across them with a great streak of light – that was done as character animation. Mok was animated first) and then the actual light that shoots out of his hand is streak photography.

As for the holographic computer analogs seen early in **ROCK & RULE**, Smith says, "We animated a series of faces of Mok they were all stylized line drawings, done black-on-white. We made 'reverses' of them, so that they were clear lines on an opaque background. Those were timed to the music, then each frame was actually individually streaked so as to get a built-in dimension on each frame. That, in turn, was rear-projected into the background in an optical process using the multi-plane camera to combine elements to achieve the hologram effect.

Another special approach was used for the vehicles. "We tried animating them, but it just didn't seem to work." According to Smith, "We actually built a wooden model of the police car and Stretch's car (which you see at the beginning of the picture) and although we didn't actually use it, we built one for the bump too.

Stretch's car was about a foot long, made of wood with wheels that moved. We painted it white drew in the details with black line, and filmed it in the perspective called for in the shot. Each of those frames was then processed onto the film, the idea being the white wouldn't show up, but the black lines would.

On an acetate overlay, we'd draw in the characters in the car. Next it went through the normal process of being painted, having special effects shadows added and being overlayed against the



A sketch of Ohmtown Power Plant and the model constructed from it

Above A wooden model of Quadhole's car being rotated to stage a movement later used in the car's animation

final background painted for the scene before it was filmed for the final time.

You see, there's a certain elasticity to drawing, to animation, that lends authenticity to a character – you can exaggerate and bring a personality to life that way – but as soon as you do that with objects which we know are solid and that weigh tons, you've immediately lost your believability. So we got around that, by using the models.

Other special effects were somewhat simpler, and, in fact, you may not have realized they were "effects" at all. Take shadows, for example – primarily shadows that move as part of the animation, not those which are part of the static background.

A solid black shape was laid over the area of the character and background to be in shadow. This scene was filmed at half the normal exposure. Then, the scene was filmed at half the normal exposure without the black shape. The sum of these two separate exposures resulted in half exposure in the shadow areas and full exposure on the rest of the scene.

But perhaps **ROCK & RULE**'s *most* special effect of all is the Demon.

The intention was to create a monster which was truly horrifying, and what ultimately proved most unsettling was not really knowing exactly what the monster looked like or was made of. There were two stages in the Demon's existence. During the first, in which Mok forced Angel to evoke it, the Demon went through a series of continual transformations. The idea was to keep the audience guessing, not quite able to grasp its identity.

The second stage was the Demon actually risen and existing in the same dimension as the rest of the characters. The producers wanted to create a true horror for **ROCK & RULE**, and live animal on alone couldn't achieve the proper effect.

This stage of the Demon was created from six or seven different elements. First, it was animated as a line drawing to get the action, movement and weight. Next, the drawings went to a team called "The Beast Renderers," and they used color pencils and wax crayons to render each frame individually to give a texture of the skin and articulation of form.

Reverse prints were made of those drawings and backlit, to burn a sort of superimposed image into the background. And then more texture was added by the use of actual meat!

Cow brains were put under the camera on a stand and moved around so they looked like they were actually alive – and they were photographed using a computer to program the camera to move in a cycle that gave a "throbbing sensation to the meat," according to Clive Smith. That element was then matted into the area of the body of the Demon.

"We were trying to come up with something really different," said Charlie Bonnasacio, who had the "brain" storm. But, "different" is hardly sufficient here. "Fantastic" much more accurately describes this special effect – as well as just about everything else in **ROCK & RULE**! ●

ROCK & RULE & ROLL

THE MUSIC OF ROCK & RULE

CHEAP TRICK

We're looking for a band with lots of drive and energy.

Then we're talking about Cheap Trick!

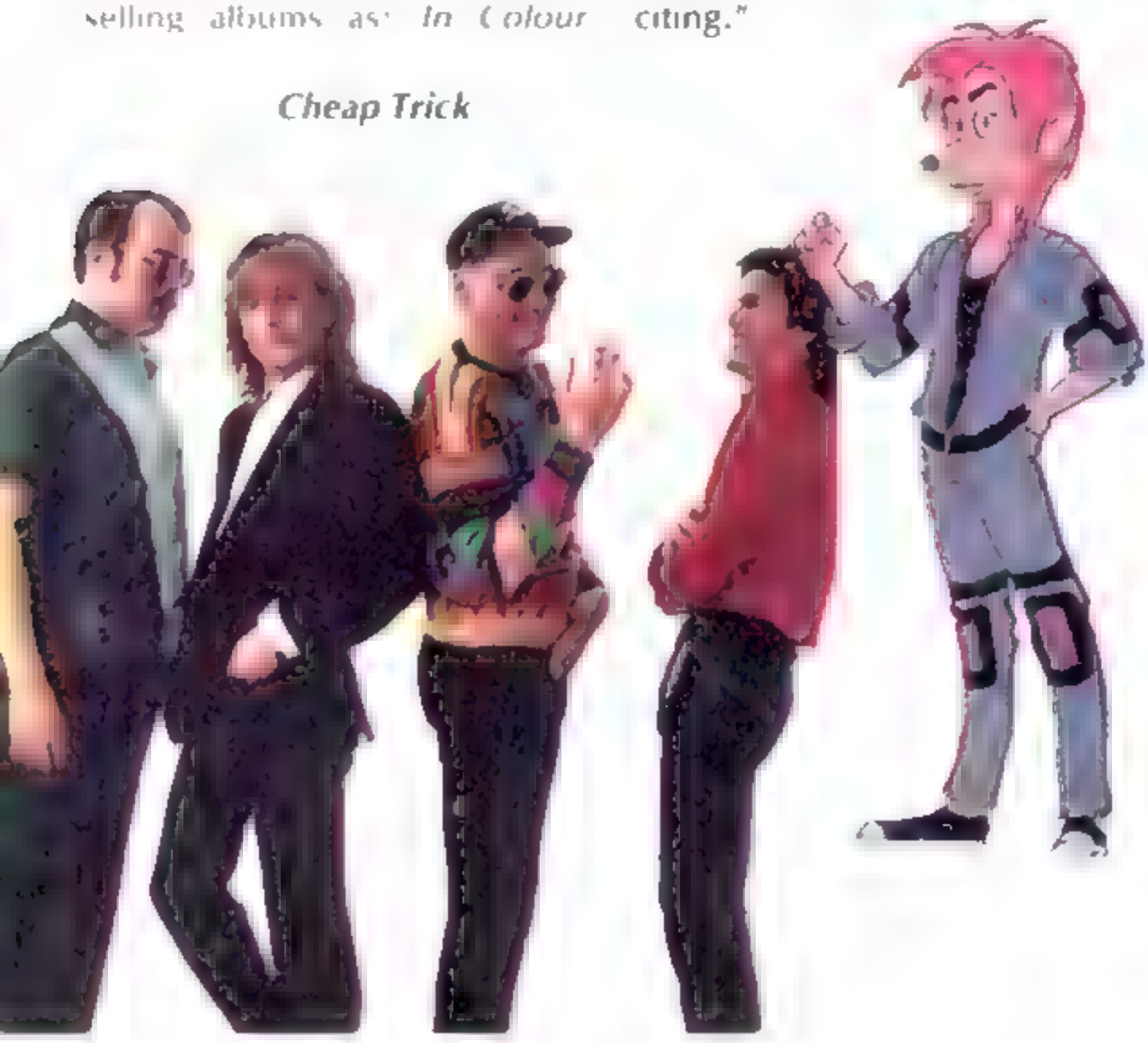
That's how the conversation went on an early **Rock & Rule** [illegible] session. The hero of the film, Omar, is not very verbal, doesn't put out a lot of [illegible] unless the situation is very important, but when he does it's

Cheap Trick was the perfect choice to provide the powerhouse rock n' roll needed in those crucial scenes. The superstar band formed in 1972 and has toured and recorded non-stop since then. Known for catchy, forceful rock, Cheap Trick has been called one of the top five bands in the world. The band has collected 40 gold and platinum records, toured 17 countries (including Japan where they broke all records by selling out two nights at Tokyo's Budokan Theatre in just two hours), and produced such best-selling albums as *In Colour*, *Heaven Tonight*, *Dream Police* and their most recent *One On One*.

For **Rock & Rule**, the songs "Born to Raise Hell," "I'm The Man," and "Ohm Sweet Ohm" are written by Rick Nielsen, sung by Robin Zander and performed by Cheap Trick. According to director Clive Smith, composer Nielsen looks a lot like the Stretch character while vocalist Zander bears an uncanny resemblance to Omar. The finale number, "Send Love Through," is a duet by Zander and Blondie's Debbie Harry with Blondie's guitarist Chris Stein joining Nielsen and Cheap Trick.

Says Stein: "The finale song was done about 800 times before we got the right thing here on 24 tracks, then we sent the tape out to Chicago, or Cleveland, or Brazil – wherever Cheap Trick was at the time – and they did another 450 tracks. We brought it back here and linked up all 650 tape machines... I've never done anything like that. It includes members of Blondie and members of Cheap Trick, all playing together, even though none of us had ever met, so it was pretty exciting."

Cheap Trick



DEBBIE HARRY & CHRIS STEIN

Michael Hirsh told us not to try and do (songs for) a cartoon character, just to do them as if they were for yourself," says Debbie Harry about the songs she wrote and performed with Chris Stein for Angel in **Rock & Rule**. "I think, at first, I did try and do them for a character and it was wrong.

Before long, though, the duo got into the groove – which comes as no surprise, since they are the nucleus of Blondie, the new wave rock band famous for catchy smash singles such as "Heart of Glass," "Call Me," "The Tide is High," and "Rapture." Debbie Harry is the lead singer and a natural to provide Angel's singing voice.

Chris Stein shares his thoughts about Angel's first song on stage, "Send Love Through": "Angel's song is just supposed to be very innocent and pure, sort of honest and straight ahead." Says Harry ("She's) trying to get the guy to attract him.

As for "Invocation to the Beast," Stein says the Demon's song is "very magical and has a sort of 'March of the Emperor

Debbie Harry

feeling. It's supposed to sound like a real invocation, except that we were conscious of making sure the lyrics were safe and that the movie theatres wouldn't burn down around the country as the song was played."

But the real challenge was the finale version of "Send Love Through." Since it's the climax says Harry, "it has to start out in a subtle way and it has to be magical," and yet end up making everything that's happening in **ROCK & RULE** "somehow seem real." From all the evidence, the song succeeds in doing just that

LOU REED

I liked Mok. He reminded me of myself, in some ways. I identified with Mok. I thought he was the most literate character in the cartoon," says Lou Reed of **Rock & Rule**'s memorable villain

Reed is the voice of Mok, on the songs "My Name Is Mok" and "Triumph," which he also wrote.

It was very interesting writing for Mok, because I never really had done anything like that before, write from another character's point of view that so I necessarily mine – and in this case wasn't mine, no question about it. But I got into Mok.

Lou Reed knows what it's like to be a reclusive rock star. He has become a rock 'n' roll cult figure for his streetwise, gutsy style and has been a seminal influence on an entire segment of new wave rock. He has weathered the controversy and criticism his work has provoked, and has recently been called "one of the few real heroes rock and roll has raised" by Rolling Stone Magazine. "Walk on the Wild Side" and "Rock and Roll" are his two most well-known singles.

About the opening line of the theme song for **Rock & Rule**'s villain, "My name is Mok, thanks a lot," Reed says: "I mean that's so contemptuous and egotistical right at the very beginning that you know where he's at, what he's about.

As for "Triumph," Mok's self-celebratory song Lou explains, "I wanted delusions of grandeur. When you listen to the tape it sounds like one guitar, but it's not, it's more than one guitar doing this same thing ... I wanted (Mok's sound) to be very mean and vibrant and large and yet you have to be able to hear it without getting confused. I mainly wanted the guitar to be so heavy that it would just smack you right in the mouth."

Lou Reed

IGGY POP

"I thought pain and suffering how sick could I feel... images like perhaps I was drinking a glass of wine and it turns to blood, says Iggy Pop of his approach to creating and performing "Pain and Suffering," the raw and riveting song used by Mok to invoke the Demon in **Rock & Rule**

"I tried to think of what's basically horrible and amounts to deviltry... I found my mind going back to the Carpathians or something, you know, Draculaic.'

Iggy Pop is the ultimate punk His bizarre performances with his band, The Stooges, which at times included slashing his chest with broken glass and encouraging the audience to throw garbage at him, presaged the "punk movement" a full decade ago But there was a difference – his defiance and self-destruction was not a game

In more recent times, Iggy has worked with producers such as David Bowie and Chris Stein to achieve a wider audience with rock albums such as *Lust For Life* and *Zombie Birdhouse*

The blunt, raw quality of his music is the perfect match for the climax sequence in **Rock & Rule**, when the eccentric and villainous Mok summons The Demon

He explains: "I had a nice track by Ivan Croal that he had titled 'Adrenalin ' If you think about it, that's what fear's all about .. your adrenalin starts pumping. I superimposed five or six minutes of lyrics onto this very paranoid track of music and then started to throw out things and distill it. I said, 'why don't we have a dog dying right here,' and Chris Stein said, 'well, I just happen to have'... and he pulled out this enormous stack of sound-effect records. We used everything from the Bells of St. Mary to a couple of dictators in the background. You can hear all sorts of things like a cat screaming, gorillas..."

"I tried to sort of close my eyes and see things, y'know. I saw this cow in the river of mud, floating upside down. This horrible cow floating with little legs up and a (bloated) belly in a river of mud. I just loved that.'

Mok's sentiment exactly

Iggy Pop

EARTH, WIND & FIRE

If a cartoon comes on TV, everybody runs to that, you know It's always going to happen," says band leader Maurice White as he explains his fascination with animation and his work on **Rock & Rule**

"The song I did for the film is called 'Dance, Dance, Dance you know, let's get down, have a good time." This driving number powers the dance club sequence and was written by White and performed by Earth, Wind & Fire one of the most successful R&B bands in the world

The group has sold 14 million albums from 1971 to present, and their singles consistently reach the top of the charts. Hit songs such as "Shining Star," "That's the Way of the World," and "After the Love is Gone" have won awards and a wide audience around the world. Their blend of jazz-rock-fusion and black soul creates music that's hard to resist

Maurice White sums up his **Rock & Rule** experience this way

Working on a film is great. You get moods, certain moods to more or less imply certain things with a song It's easy to do, it's a

Earth, Wind & Fire

lot of fun, and you can really use your imagination...

"Imagination and animation are one and the same."

And each frame of **Rock & Rule** is proof of that.

PATRICIA CULLEN

"Trisha Cullen, who's done (the score) for the film, sort of wrote and arranged the whole 'Finale' sequence... and then she played on it, too, as well as Cheap Trick and us," says Chris Stein of one of Canada's busiest and most talented composers.

Patricia Cullen

The original score of **Rock & Rule** was written by Cullen, who also wrote the second disco song, "Hot Dogs and Sushi," as well as arranging "Send Love Through – Finale." She composed music for many of Nelvana Studios' half-hour animated television specials, such as *The Devil and Daniel Mouse* and *Romie-O and Julie-8*, as well as for more than 150 different television commercials and other projects.

Rock & Rule, though, was an all-new experience for Patricia. "For Mok's theme, I wanted something very icy, angular, evil, very cool, something that had a lot of unusual percussion for a base and an element of power – but essentially a cool evil."

But the most interesting experience of all had to be the unique collaboration on the Finale. "I wrote a different ending... and it worked with the picture, so Chris Stein and I laid it down. (In the end) it turned out to be a combination of so many people's energies and music, it was quite astounding. It sounds great, too, 'cause it doesn't sound specifically like Blondie and it doesn't sound like Cheap Trick and it doesn't sound entirely like me. It's a combination."

And that about sums up *all* the music of **Rock & Rule** – a combination of the efforts of some of the most unique and talented people around. ●

SOUNDS FROM THE VOID

THE ACTORS OF ROCK & RULE

It's frequently overlooked that animated movies need actors, too. Those moving figures on the screen may be drawn, but actors are still needed to bring them to life by giving them voice and emotion. Sometimes, these actors are unknowns, but just as often they are celebrities. The challenge is to fit the tones, cadences and emotions of their voices to the animated characters.

Don Francks provides the sinister speech for Mok in **ROCK & RULE**. Francks' talents include acting, singing, composing, writing and film directing. He has had continuing roles in the Canadian television series "THIS LAND" and "THE PHOENIX TEAM" and has made guest appearances on many other programs including MISSION IMPOSSIBLE, MANNIX and the TONIGHT SHOW STARRING JOHNNY CARSON. He's performed in the films FINIAN'S RAINBOW and WARBIRDS as well as on Broadway and off.

Paul Le Mat is the voice of Omar in **ROCK & RULE**. Le Mat gained popularity as drag racer John Milner in George Lucas's AMERICAN GRAFFITI, a role that was the model for Fonzie on HAPPY DAYS. Other feature film work followed for Le Mat, including CITIZEN'S BAND and ALOHA, BOBBY AND ROSE. He played Melvin Dummar in director Jonathan Demme's MELVIN AND HOWARD, which received an Oscar nomination for Best Picture.

Susan Roman is the voice of Angel in **ROCK & RULE**. A popular Canadian actress, she is the star of FLAPPERS, a situation comedy appearing on the Canadian Broadcast Company network. Roman's work includes a number

of television, theater and film roles. She has appeared in KING OF KENSINGTON and THE GREAT DETECTIVE for CBC in Canada, and SEARCH AND DESTROY for NBC. Roman specializes in speaking in accent, and she will soon appear in the film FOR THOSE I LOVE with Michael York.

Perhaps best known is Catherine O'Hara, currently on leave from NBC's popular comedy show, SECOND CITY TELEVISION. She plays the voice of Edith in **ROCK & RULE**. O'Hara began with the Second City Theater Group, going on to appear in Canadian TV shows like COMING UP ROSIE, WAYNE AND SHUSTER, and RIMSHOTS. She directs and writes as well as acts, and she both wrote and performed on THE STEVE ALLEN COMEDY HOUR. With her fellow writers on SECOND CITY TV, O'Hara won an Emmy Award for Comedy Writing in 1982. ●

Patrick Loubert

Michael Hirsh

Clive A. Smith.

BEHIND THE SCENES

THE PRODUCERS OF ROCK & RULE

Behind every animated film lies a studio. Behind every successful studio lie shrewd, imaginative producers. That's the case with Nelvana Limited, the Canadian production company responsible for **ROCK & RULE**. The studio formed in 1972 to produce animated work for Canadian television, eventually turning out the highly successful half-hour features THE DEVIL AND DANIEL MOUSE, A COSMIC CHRISTMAS, and ROMIE-O AND JULIE-8. These attracted the attention of George Lucas, who commissioned a ten-minute segment from them for his STAR WARS special on television.

Three people are primarily responsible for the success of Nelvana Studios: Patrick Loubert, Michael Hirsh, and Clive A. Smith. On Christmas, 1972, they were earning their livings selling candles. Ten years later, they are producing a multi-million dollar feature film.

Patrick Loubert, producer, has watched his company grow from a kitchen table and a staff of three to a 33,000 square-foot studio with 180 employees. He began making films at York University in Toronto, joining forces with Michael Hirsh for the first time there. Post-graduate study in London gave way to professional work at Canada's Cineplast studios, where Loubert was production manager for SESAME STREET segments. Following that, he joined Hirsh in Laff Arts, a studio that met quick demise. His next venture was joining Hirsh and Clive Smith in Nelvana. Loubert was named President of the fledgling operation. In 1979, he created a subdivision to produce commercials for firms like McDonalds, Heinz, and Hostess. With Hirsh, he is co-producing **ROCK & RULE**.

Michael Hirsh wears many hats and involves himself in all aspects of film production – from distribution, marketing and promotion to handling talent. He vividly recalls Saturday afternoon movie shows in 1950s Canada, with contests and special guests. They instilled in him a love of movies and hoopla that culminated in film studies at York University.

After stints with Cineplast and Laff Arts, Hirsh joined in Nelvana Limited. His television cartoon productions met with enough success to spin off books, records, and games. "We are now one of the most widely syndicated producers of programming," Hirsh said. Co-producing **ROCK & RULE** is Hirsh's most ambitious project, another in a long list of dreams come true. And, as he did at age six, Michael Hirsh still dreams in cartoons.

Clive Smith is the director of **ROCK & RULE**, bringing with him a special vision and a flair for attracting talent. His animators are drawn from many sources, including Disney Studios.

Smith pushes his animators into being "magicians", bringing to life the characters they create. He is something of a "magician" himself. His first short features combined live action and animation on a shoestring budget, with Smith often dressing up and playing characters like "Mr. Rubbish." He was not exposed to animation during childhood, but got grabbed by cartoons after seeing amateur productions in college. After playing in rock bands and working in animation in London, Smith signed on with Canada's Al Guest Studios, where he worked on television commercials.

On forming Nelvana Limited, Smith became vice-president and director, handling their television specials and, eventually, **ROCK & RULE**. ●